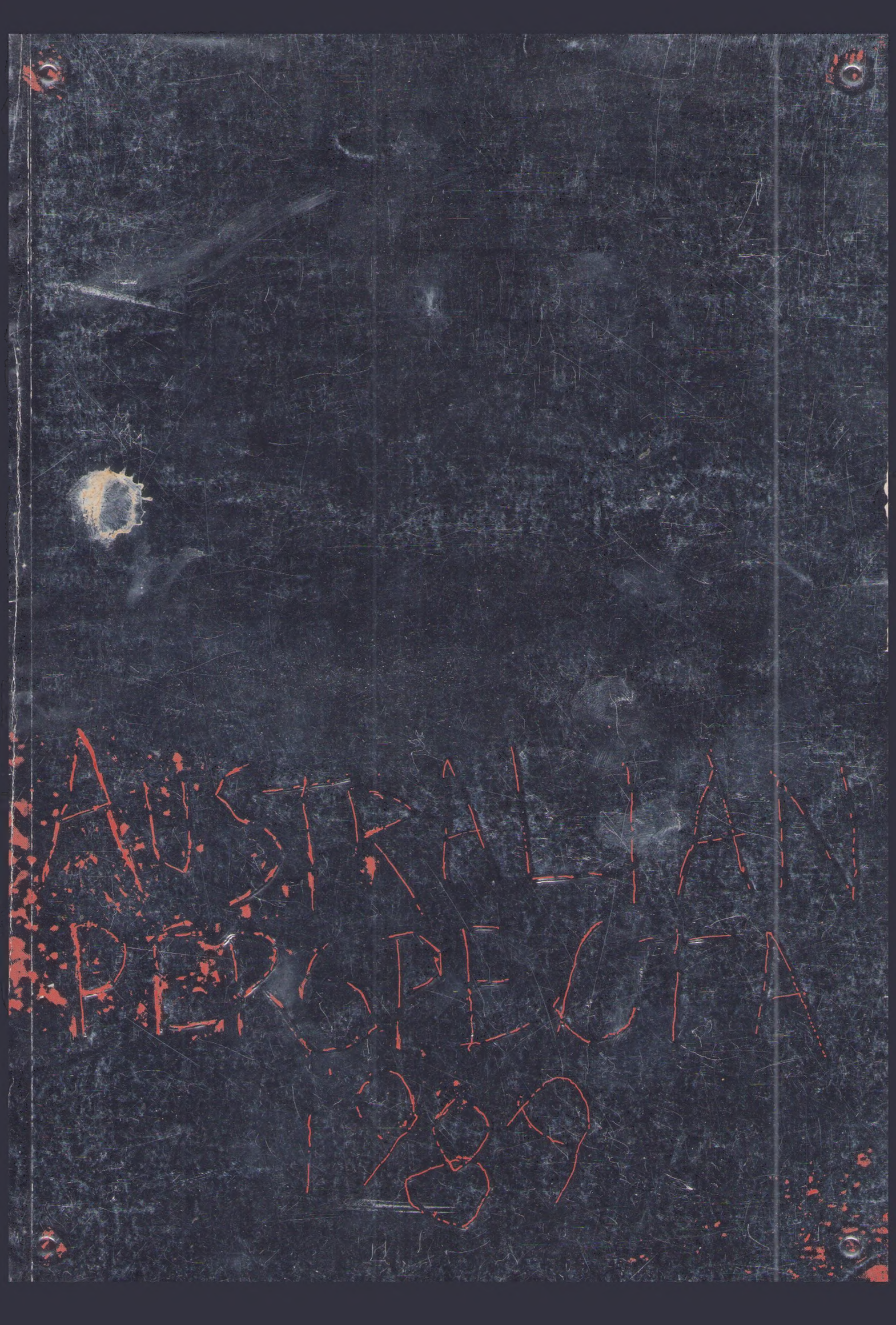
AUSTRALIAN
PERSPECTIVA
1989

Australian Perspecta
1989

Art Gallery of New South Wales

31st May – 23rd July

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Director's Foreword

Since its inception in 1981 the biennal exhibition Australian Perspecta has rightly become the vanguard of regular exhibitions of new Australian art. This now well-established event remains the most public and the most hotly debated forum for contemporary art in this country.

Previous Perspecta exhibitions have sought to be all-embracing in properly reflecting the breadth of activities in Australian contemporary art. This year, however, the curators have imposed on themselves the immense discipline of selectivity in confining the number of artists represented in the core exhibition displayed in this Gallery to thirty-eight. This allows a depth of individual representation that has not hitherto been a hallmark of Perspecta exhibitions.

In 1988 and 1989 the two curators were sent separately to each State capital to research suitable artists for inclusion. They consulted curators, dealers, artists, alternative spaces, indexes, art schools' staff, and artists' associations, and viewed as much work as possible.

As a result of this preparation selective studio visits were undertaken and finally the curators distilled the body of work shown here. It is not intended as a list of the top thirty-eight artists but as an informative and stimulating sample of current concerns for emerging Australian artists.

In 1989 we welcome Costain Australia Limited as the first corporate sponsor for Australian Perspecta. It is an exciting initiative because Contemporary art is often viewed by sponsors as a difficult area. In fact it is the life blood of any visual arts programme. What could be more exciting than the ideas and images of our own time? This year's Perspecta will, as ever, be challenging, inspiring, unsettling and, in all likelihood, controversial. That is the nature of the Perspecta exhibition and we welcome the adrenalin it always inspires.

The Visual Arts/Craft Board of the Australia Council have assisted Australian Perspecta since the beginning and have done so once again in 1989. This year the Australian Film Commission has generously sponsored a complementary program of contemporary film and video. To the Council, the A.F.C. and to Costain Australia Limited we express our gratitude for their support for this now established, but always important event and look forward to their co-operation in the future. Finally, my thanks to the conceiver and curators of the show, Tony Bond Curator of Contemporary Art and Victoria Lynn, Assistant Curator of Contemporary Art.

Edmund Capon

Curators' Acknowledgements

The curators gratefully acknowledge the generosity of the private lenders, The Art Gallery of South Australia, The Christensen Fund, and Tony and Patti Donavan, and the kind assistance of Canon Australia. Our thanks also to all of the participating artists, the Curators of the complementary sections of Perspecta, and to the voluntary assistants, Finola Jones and Fiona Saxton.

CALENDAR OF EVENTS (ALL EVENTS ARE FREE OF CHARGE)
ART GALLERY OF NEW SOUTH WALES

DATE	EVENT		VENUE	TIME
Wednesday 31 May 1989	**The Collaborationists**	— performance by Michele Luke Richard Grayson David Watt Stephen Wigg Mark Rogers	Domain Theatre, Level 1	7.00-9.00 pm
Thursday 1 June 1989	* **Namelessness**	— a theatre/installation by Peter Cripps	Project Area, Level 4 Bookings: 225 1778	12.30-1.30 pm
	The Collaborationists		Domain Theatre, Level 1	7.00-9.00 pm
Friday 2 June 1989	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	12.30-1.30 pm
	The Collaborationists		Domain Theatre, Level 1	7.00-9.00 pm
Saturday 3 June 1989	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	12.30-1.30 pm
	Film and Video	**Program One** Emmanuel Gasparinatos Chris Knowles Andrew Frost Ross Harley Michael Hutak Brad Miller & Jason Gee Peter Callas	Domain Theatre, Level 1	2.00-5.00 pm
	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	3.30-4.30 pm
	Film and Video	**Program One**	Domain Theatre, Level 1	7.00-9.00 pm
Sunday 4 June 1989	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	12.30-1.30 pm
	Writers in Recital		Domain Theatre, Level 1	2.00-5.00 pm
	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	3.30-4.30 pm
	Film and Video	**Program Two** Gabrielle Finnane & Robert Nery Mark Jackson & John Conomos David Chesworth	Domain Theatre, Level 1	7.00-9.00 pm
Monday 5 June 1989	* **Namelessness**		Project Area, Level 4 Bookings: 225 1778	12.30-1.30 pm
	Film and Video	**Program Two**	Domain Theatre, Level 1	2.00-5.00 pm
	Film and Video	**Program Three** Toula Anastas Alexandra Higson & Adam Mackie Benay Ellison Anne-Marie Crawford Susan Charlton Sonia Leber	Domain Theatre, Level 1	7.00-9.00 pm
Tuesday 6 June 1989	**Film and Video**	**Program Three**	Domain Theatre, Level 1	2.00-5.00 pm
	Artists' Forum – panel to be determined		Domain Theatre, Level 1 Enquiries: 225 1740	6.00-8.00 pm
Friday 9 June 1989	**Lunchtime Artist's Lecture**		Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm

DATE	EVENT	VENUE	TIME
Saturday 10 June 1989	* **Carmen (privately)** Barbara Campbell performance – in conjunction with Sherre Delys and Geoff Weary	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-4.30 pm
Sunday 11 June 1989	**Writers in Recital**	Theatrette, Level 4	2.00-5.00 pm
	* **Carmen (privately)**	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-4.30 pm
Friday 16 June 1989	**Lunchtime Artist's Lecture**	Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm
Saturday 17 June 1989	* **Carmen (privately)**	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-3.40 pm
Sunday 18 June 1989	**Writers in Recital**	Theatrette, Level 4	2.00-5.00 pm
	* **Carmen (privately)**	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-4.30 pm
Friday 23 June 1989	**Lunchtime Artist's Lecture**	Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm
Saturday 24 June 1989	* **Carmen (privately)**	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-4.30 pm
Sunday 25 June 1989	**Writers in Recital**	Domain Theatre, Level 4	2.00-5.00 pm
	* **Carmen (privately)**	Watercolour Gallery, Level 4 Bookings: 225 1778	3.45-4.30 pm
Friday 30 June 1989	**Lunchtime Artist's Lecture**	Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm
Friday 7 July 1989	**Lunchtime Artist's Lecture**	Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm
Friday 14 July 1989	**Lunchtime Artist's Lecture**	Perspecta Exhib. Enquiries: 225 1740	12.30-1.00 pm

* The events **Carmen (privately)** and **Namelessness** are separate from **Australian Perspecta 1989.**

Please check the *Sydney Morning Herald* Saturday AGNSW advertisement for any changes to this programme.

COMPLEMENTARY EXHIBITIONS

* **Artspace**
A Koori Perspective
23 May-24 June
11 Randle Street, SURRY HILLS 2010 Ph: 212 5031
Hours: Tues-Fri 10-6 pm, Sat 1-5 pm
Curated by Avril Quaill

* **Manly Art Gallery and Museum**
Recent Australian Drawings I — Irony, Humour and Dissent
5 May-18 June
West Esplanade Reserve, Manly Ph: 949 1776
Hours: Tues-Fri 10-4 pm, Sat-Sun 12-5 pm
Curated by Alison Carroll

* **The Performance Space**
Loose Connection: 699 1503
30 May-30 June
please phone 699 1503 for:
Untitled Sherre DeLys (Tuesdays)
Untitled John Gillies (Wednesdays)
Tele-Said Frances Dyson (Thursdays)
Untitled Derek Kreckler (Fridays)
Curated by Nöelle Janaczewska

* **Tin Sheds**
Place, Space and Difference
29 May-12 July
152 City Road, The University of Sydney Ph: 692 3115
Curated by Martin Munz

Week 1:	29 May-5 June	Therese Kenyon, Ruby Davies, Rachel Taylor
Week 2:	5-12 June	Martin Munz
Week 3:	12-19 June	Martin Kinney, Pam Debenham
Week 4:	19-27 June	Serephina Martin
Week 5:	27 June-4 July	Arcose and Palgioclasse
Week 6:	4-12 July	Deborah Singleton

INTRODUCTION

Strategies:

Australian Perspecta 1989 is curated jointly by myself and Victoria Lynn. This year we continue to adopt alternative structures in an ongoing experiment with the possible forms of survey exhibition. In 1985 I attempted a genuine survey with 194 artists (when all the components were included). Although this was undoubtedly an invigorating experience, it failed to provide comprehensive access to most of the artists' work. In 1987 the exhibition was designed to tour Australia and Germany. To provide the audience with a reasonable introduction to the artists' work it was necessary to select as few as 17 artists. This allowed each artist's work to be seen in the best possible light within the constraints of a group exhibition.

This year we wish to show the work of artists who have not had major access to public venues in the past and whose work demonstrates the prevailing conditions experienced by visual artists in Australia today. We have resisted the concept of an all inclusive survey in favour of a selection that deals with certain tendencies. The number of artists shown in the Art Gallery (excluding sound, film, video and performance) is limited to 38 in order to provide a viable exhibiting opportunity for the artists and a comprehensible viewing experience for the general public. We have also invited alternative spaces to respond to the Art Gallery of New South Wales exhibition at their own venues and have provided them with the opportunity to make a statement in this catalogue. They were advised of our selection as soon as it was near enough to completion to be helpful.

Tendencies:

There is still a substantial presence in Australia of the International market style of 'New Figurative Expressionism'. This is one area that we have not represented. This is partly because of the over exposure it has received since 1982 in major exhibitions, prizes and collections and partly because the rhetoric of raw energy and unmediated self-expression has become a tragically decentered cliché. Any exceptions in this exhibition are, we feel, justified by the creative resistance such works offer to the obvious conformism of the movement.

Expressionism is only one facet of the pluralism that marks recent art practice. It is this pluralism that makes the development of a theme so hard to reconcile with a survey type of exhibition. There are, however, certain conditions that have affected most artists today. For example, it is inevitable that most of the work comes from artists who have grown up with postmodernism and television culture, which is as much a part of their lives as the air they breathe. The idea of self-conscious struggle no longer explains the problems of a new age. These artists are, mostly, preconditioned by that age. One of the risks associated with the acceptance of postmodernism and its apparent freedoms, is that differences are suppressed. The distance between an ironic exploration of the romantic impulse, or creative nostalgia, and a shameless exploitation of the sentimental can be very narrow.

The problem is not restricted to figuration. There are distinct ambiguities in the use of abstraction in a postmodern context. It seems that it is possible for an artist in the late eighties to simultaneously deploy post-structuralist techniques of analysis as well as a belief in the utopian ideals of abstraction carried over from high modernism. This encounter can be as stimulating as the conjunction of irony and romance in figuration, but both are susceptible to the criticism that they arise from an ignorance of their histories and a suppression of difference and not from a more interesting position of genuine enquiry. There can be no meaningful idea of freedom of choice when the context of the decision is blurred or withheld. Both artist and viewer must distinguish between relevant cultural context and fashionable style. Hal Foster expresses this very well in his article, "Against Pluralism":[1]

> To be unaware of historical or social limits is not to be free of them; one is all the more subjected. Yet in much art today the liberation from history and society is effected by a turn to the self – as if the self were *not* informed by history, as if it were still opposed as a term to society. This is an old plaint: the turn of the individual inward, the retreat from politics to psychology. As a strategy in modern art, extreme subjectivity *was* critical once: with the surrealists, say, or even the abstract expressionists. It is not so now. Repressively allowed, such subjectivity is the norm: it is not tactical; indeed, it may be worse than innocuous. So it is that the freedom of art today is *forced* (both false and compelled): a wilful naïveté that masquerades as *jouissance*, a promiscuity misconceived as pleasure. Marcuse noted how the old tactics of (sexual) liberation, so subversive in a society of production, have come to serve the status quo of our society of consumption: he termed this "repressive desublimation".

Foster draws his lines rather more strongly than I would. He eliminates the trans-institutional framework of art by making it solely political and even then, limits his conception of politics to a continuous struggle to hold at bay the co-option of the market and the status quo. This path can become a hopelessly neurotic bypass at a time when provocation has become a term of bourgeois endearment (like a dash of spice). It also ignores the breadth of experience which is the proper domain of visual arts exchange. Nonetheless, the need to maintain an independent voice involves an alertness to these issues even though they do not constitute the only possible choice of content.

If these are the problems and opportunities of our time, then I believe the artists we have selected illustrate the difficulties, but they also succeed by employing various strategies to keep their balance in this risky environment. This balance must be sustained by finding points of resistance to the consensual pressures of the market place and of the peer group. These points of resistance may stem from the experiences of the avant-garde in post-war modernism, or they may reside in working processes that maximise the artist's capacity to make genuine independent choices. Most artists combine such strategies within a spectrum that runs from the conceptual/deconstructive to the Oceanic/Utopian, from irony to belief.

Among the more conceptual strategies are critiques of perceptual codifications in art and popular culture along the lines suggested by critics like Hal Foster. However, in some cases the layering of images from fine art history and the mass media leads to an abstract complexity which transcends the conceptual origin (without destroying the necessary resistance it offers) by provoking poetic interaction between the viewer and the work. This mutual discovery by artist and consumer remains a valid means of subverting the cultural given. (We need to constantly re-new our perception of life in the endless cycle of revelation and obfuscation. Each time an original perception is realised it is at once subjected to replication and repetition until it becomes just another valueless cliché).

The politics of seduction is recognised as an important issue by artists of all persuasions in the 1980's. (Persuaders of all kinds including politicians, corporations and religions constantly use the visual in their battle for our hearts and minds. Desire is also recognised as a two edged Sword in the play of power between the consumer and the consumed). Unlike the conceptual artists of the mid sixties this generation treats delectation as a significant component in the politics of the gaze. It is once again an area for possible misunderstanding and often deliberate paradox. It is now quite possible to satirize what one loves, to be at once a savage critic and an addict. This ambivalence characterises contemporary society most poignantly. As long as we recognise and control this, it can be productive but it can and sometimes does consume the artist and deflects him/her from his/her original path.

Aside from the ideological positions of the artists there is an 'ambience' that crosses such boundaries. This does not constitute a theme (nor was it a consideration in the selection process). However it provides an interesting perspective on the imaginative context of our time. This ambience can be found in much popular culture as a pervasive millenialism. In art terminology we are undoubtedly in a time of post-post-post and neo-everything. This seems to suggest an ending of something and cannot be pure coincidence. In terms of popular imagery, history is used as a source of spectacle and is more often generalised as a non-specific otherness than as a specific historical moment. In art, history is often used to evoke an atmosphere or set of associations that are derived as much from popular culture as from a knowledge of the past. This may be a pragmatic technique provided the quotation marks are clearly signalled, particularly when the period in question is distant (evocations of Nazism in some recent work becomes more problematic). The most popular period for quotation is in fact the height of the middle ages, somewhere between the collapse of the Roman Empire and the Renaissance (about AD 1000).

In his illuminating collection of essays *Travels in Hyperreality,* Umberto Eco refers to the fact that we are approaching the end of a millenium for the second time in the history of Christian European culture. Last time, at the height of the middle ages, there was a belief in impending armageddon. Today we can see the end of our environment from any one of a number of 'man-made' causes. The effect of this on our popular culture is obvious. All kinds of endgames are speculated upon in our drama while a neo-medievalism is rampant in cinema, children's games, toys, and even popular novels such as Eco's own *Name of the Rose.*

For many of us today the condition of despair that underlies some readings of the post-modern environment has become anathema. It may well be then, that we could take heart in the fact that many of the major achievements of the Renaissance were prepared for during those difficult times at the end of the first millenium AD. Whether we are at a beginning or an end largely depends upon man's commitment to rational behaviour (or at least the creative management of desire) and assuming responsibility for our thoughts and our use of each other and the world we share. To say reason has been tried and found wanting is to comment on the quality of that reason. The critique of rationality is not a prescription for chaos. One of the grounds for failure in the past has been the apparent antagonism between reason and emotion. It is characteristic of these artists that they acknowledge the management of desire as an important factor in any meaningful communication of human experience. This is not a new issue. It merely continues the traditional balancing act between gothic interiority and classical surface. It is this understanding which gives rise to the creative tension which runs throughout the exhibition.

Tony Bond

1. Hal Foster, *Recodings, Art, Spectacle, Cultural Politics,* Bay Press, 1985, p. 17.

WHAT'S NEW?

A question for most curators of contemporary art is how to speak of the contemporary and how to define its present characteristics as opposed to those accepted in the past. In his recent book *Unexpressionism,* Germano Celant argues that "art no longer functions as the foundation of the contemporary; it is the contemporary that justifies art".[1] "In this sense", he writes, "nothing can happen because everything is contemporary. It is the end of one history and the start of another, which is preparing to recognise it, create its effigy, and sanctify it".[2] The development of this kind of "Contemporaryism" has engendered complexities which resist easy answers to the question "what's new?", and defy the dominant modes of representing contemporary art such as the survey or theme exhibition. Indeed, given Celant's observations, it is possible these days, as one artist recently commented, for artists to be so current, that they're not current anymore.

Surveys of contemporary Australian art have been around since the days of the Contemporary Art Society exhibitions in the 1950s. While surveys are an interesting way to see a lot of work, their aim to represent all tendencies can become invariably frustrated. Often there is not enough space for each artist and, instead of detecting paramount and valuable trends, the survey can cause confusion or unquestioning acceptance. The "theme" exhibition can be equally problematic. It can over-categorise work. There is a risk that work is chosen to demonstrate or illustrate a curator's theme. The narrowness of themes can really be justified only in small shows when all the artists agree to be thus categorised. Themes can also be so over-extended that they lose their coherence and become as all-encompassing as a survey. This is the awkward point where, ironically, theme shows and surveys converge.

The adoption of a 'selection' mode for Perspecta '89 overcomes some of these problems by representing a number of significant facets in Australian art practice, without seeking conformity to a theme. It is, to my mind, the most appropriate and logical response to the moment of "Contemporaryism".

A key complexity in analysing what's new or current in contemporary art is that much of the art of this decade makes reference to history. Rather than attempting to create something original and new (in the spirit of an avant-gardist usurpation of the recent past), artists have taken their inspiration from all pasts through appropriation, simulation, influence or nostalgia. In so doing, the conventional Modernist notion of progressive history is absent, previous knowledge is continually rearranged, and the notion of "what's new?" is subverted. Any attempt to define the new cant or spirit of the age (as was common in the early eighties around the time of *Zeitgeist,* the Berlin show of 1982) can only collapse into frustrating clichés.

Over the last ten years in Australia we have seen five Biennales and this is the fifth Perspecta since 1981. Various attempts have been made to characterise contemporary art practice. Provincialism, identity and marginality (all serious issues) raise their predictable heads at every accompanying forum. Perhaps we should go beyond the provincialism and regionalism debates. Indeed, there is a need to avoid such evasive labels. Work being produced has outgrown the platitudinous characterisation of contemporary art as hybrid. It deserves more of an analysis than simply labelling it 'postmodern' – a condition which once defined (if ever), tells us little about actual works. We need at least to reconceptualise the tedious debate of abstraction versus figuration; and rethink concepts like the 'crisis of representation', the salvage syndrome and the appropriation (non-) debate. With the notable exception of advances in feminist philosophy and in the "institutional theory of art", criticism has reached an impasse in relation to Contemporaneity.

In presenting the choices that artists have made in this Perspecta, as well as the Curators' choices, it clearly becomes increasingly difficult to summarize, survey or categorise the contemporary in 1989. In a cultural world which is replete with 'isms' and all the 'posts' and 'neos' that they inevitably acquire, perhaps a proposed category or categories can only function momentarily, fleetingly and tentatively. A number of tendencies (categories sounds far too definitive) flows through this exhibition. For instance, there is a critique of the sublime, which is aware of the original romantic awe-inspiring transcendency of 19th Century landscape painting as well as the recent theoretical evaluations of the notion itself. One perceives an ironic resurrection of the canons of Medieval and Renaissance imagery. Evident also is an exploration of abstraction. The photographic mode continues to be used in areas such as installation, collage and the photocopy. There is a lively inquiry into the interstices between image and non-image in contemporary representation, and the expression of romantic, religious or mystical impulses. Included also is a belief in the personal, the spirit and the self in art. No one tendency can characterise all thirty-eight artists, no artist can encompass all tendencies or, for that matter, exemplify only one tendency; no one voice can speak for all the work.

There is a bivalency in this exhibition of work which, on the one hand, evinces a desire to understand its own subjectivity, which is critical and ironic and knows the quandaries associated with "Contemporaryism" so well that the work becomes a discourse on it; and work which, on the other hand, has faith in the subject, in the expression of a personal spirit and is without irony. This bivalency

can be present in one and the same work, as a recognisable dilemma or, more often, it can divide artists into different groups. One can either embrace what one loves and feels deeply moved by, or one can follow a kind of detached critique.

Such questions were probably as pertinent in the days of Dada as they are now. However, in a situation where "what's new?" has become an impossible proposition to answer, it becomes clear that these questions have lost their 'moral', 'radical' and 'subversive' ground. If no mode is new, then no mode is any more or less conservative, historical or contemporary than another. How can it be in a moment when the whole notion of subverting a status quo is upset, when scandal is conventional, when the contemporary is a "fleeting and moribund presence"[3], when to analyse art in terms of a conflict between the individual and tradition is also conventional, when the fundamental logic of categorisation and tendency is defied by the rearrangement of historical references and when "it's so current, it's not current anymore"?

The selection of Perspecta '89 reflects something of this "impasse of Contemporaneity". It is therefore not a blind rush to answer the question "what's new?" with a survey, nor is it a revision of the frustrating tired old themes so prevalent in the last decade. These artists produce a variety of exciting, intelligent and intriguing propositions. They evince a sensitivity to the loss of the historical definitions and fixed conventional implications that those propositions once held, re-conceptualise them and make choices which resist categorisation. Perhaps these artists are speaking from the complex interstices of contemporaneity, from the interface between the curious reversal of past and present. Whether or not this Perspecta predicts further developments is impossible to say. It should always be remembered that this exhibition is one of a series whose evolution will see further insights into recent Australian art and, appropriate to its very title, this and other Perspectas will be put into perspective.

Victoria Lynn
April, 1989

Notes

1 Germano Celant, *Unexpressionism, Art Beyond the Contemporary*, Rizzoli, New York, 1988, p. 7

2 *ibid*

3 *ibid*, p. 5

Andrew Arnaoutopoulos

Andrew Arnaoutopolus
Industrial Surfaces on Large Canvases 1989
overall approx: 163.5 x 690 cm, acrylic on canvas
Photography: Richard Stringer

Industrial Surfaces

Andrew Arnaoutopoulos has for a long time now been fascinated by industrial surfaces, an interest stimulated initially by working in a printing factory. Each of his four one person exhibitions to date has been concerned with industrial surfaces of one sort or another. Soiling, weathering and aging of surfaces within industrial environments intrigue Arnaoutopoulos. This interest in these processes and chance by-products is clearly evident in the titles of his exhibitions, for example, *Works From The Factory* and *Painter/Painting/By-Product.* This Perspecta triptych, one of the large works from a new series in process entitled **Industrial Surfaces On Large Canvases,** continues with this fascination and line of enquiry. Specifically, Arnaoutopoulos has been intrigued (and stimulated as an artist) by the factory and industrial environment and more particularly by the way 'painted surfaces' have been built up in that situation 'naturally' by the serendipitous dripping, splashing and marking of paint. The new **Industrial Surfaces** series has moved on a little from his previous exhibition of small works on paper which simulated rusted industrial surfaces while also existing as hard edged minimalist entities. The new series with the appearance of what Arnaoutopoulos calls 'industrial graffiti' on the surface gives this work a slightly less ambiguous and more literal reading. The 'industrial graffiti' is made on the surface of the canvas with an oilstick, as is actually sometimes the case on industrial surfaces.

In some senses the abstract appearance of this triptych is almost a hyperreal representation of an actual industrial surface. However, the work is not really mimetic because, for example, the 'industrial graffiti' is not representational of actual industrial markings, but an abstraction constructed by the artist. Arnaoutopoulos does not wish to be tied to the concrete and the specific in this way, for he believes that the more 'real' the picture, the more difficult it is to relate it to the human condition. While the painting exists qua painting, its human qualities come from the mood it evokes (perhaps as with the work of Rothko), rather than from any mimetic qualities or from the overtness of the human or painterly gesture upon the canvas. The work is thus impersonal in relation to the mark, but certainly not in terms of the mood evoked. The serial nature of all his work (with subtitle variations) stems from this particular commitment and desire. This **Industrial Surfaces** triptych walks a tight rope, as it were, between the general and the specific, between fact and fiction, thus simultaneously opening up the work to the imagination of the viewer and to universal concerns. Industrial sites work (for this artist at least) almost as late Modernist museums with their straight lines, hard edges and rectangular shapes. It is these characteristics, along with the multilayered, soiled and aged surfaces, which attract Arnaoutopoulos to them. He also sees industrial sites as the giant, dominating monuments of our time, perhaps comparable to ancient ruins, or to elementary markings on cave walls. In a parallel way this **Industrial Surfaces** triptych dominates the viewer but additionally, it is hoped, encourages an imaginative reading.

Bob Lingard,
Brisbane
February, 1989.

Peter Atkins

Peter Atkins
Jerusalem, 1989 (detail)
215 x 210 cm, undercoat, enamel and watsonia on canvas
Photography: Richard Stringer

The Way of the Spirit in Paint

> Minutely detailed and lively realistic art is most generally found in the entrances, within the daylight . . . where as the simpler figures and the most schematic are often found at greater depth.[1]

M. Lorblanchet draws the conclusion from these facts that naturalism is "no more than essential luxury" and that palaeolithic man desired an "image", not "an accurate copy of reality".[2]

This need for an 'image' rather than a 'picture' is dictated by man's spiritual requirements. The simplification and distortion adhere to inner criteria not to those of veridical perception. It is a question of surprise and the uncanny wonder produced by fusing mysterious emotions like fear and awe that gives rise to the spiritual potency of the image. The sacredness which thus accrues to the image as something possessing spiritual force rather than representational accuracy, is reflected in the schematic figures being in the interior of the cave as it abides in the inner recesses of the mind. In a Platonic sense one could argue that these images act as 'ideas' and constitute the prototype from which the real thing gains its reality.

Modern painting partakes of this spiritualisation of visual signs by choosing the schematic and abstracted image over the veridical representation. Theoretically Kandinsky laid the foundations for the contemporary approach in his 1910 text: *On the Spiritual in Art.* Although the answer to the question Kandinsky posed in the second catalogue of the *Neue Kunstlervereignigung* group: "Mystery speaking through mysteries. Isn't that meaning?", is not the same for the artists of the eighties, the emphasis on the spiritual remains to many of primary concern.[3]

One of these artists is Peter Atkins. He has restricted himself to line, a highly selective use of colour and primary imagery so as to better concentrate the spiritual. This personal migration of forms and their development is the basis of the artist's personal language and a microcosm of the visual and spiritual continuum of mankind.

Although the artist relies on automatic procedures for the image to appear, it is a type of automatism born of visual fascination, not crystallized content. He bestows meanings on the fully realised image. This is the reason why his images possess a unique tactile quality as well as a gestural exuberance. Also it helps to explain the intuitive sense he displays for what is universal. Thus he is prone to refine a discovery rather than personally ornate it or alter its shape. He is interested in the mythic. But the mythic is not enough. It has to be brought to life. The original excitement has to be reactivated through commitment and technique. Both are communicated through the intensely thrilling way he paints, kneading line and material (bitumen in some cases) together.

Mythology is made real again through mysticism. Jerusalem, and an image of Lot's house in Sodom are represented in the *Cotton Genesis* ascribed to the fifth century A.D. These themes along with the building of the tower of Babel become three of the mainstays of the Christian message as reflected in European art until the eighteenth century. The images partake of the mystical and moral lineage of the religion. The themes of Sodom and Babel condemn man's selfishness and arrogance, the false humanist belief deriving from Gorgias: that man is the measure of all things. Man has lost his sense of humility and this it seems to me is the moral import of Peter Atkins' three recent imaginary landscapes: **Rains destroying Sodom, Building the tower (of Babel)** and **Jerusalem.**

In these three works the artist offers us mysterious configurations of a complexity that harks back to his earlier work. The whole format has become the setting for an event, a field for cognitive agitation. Thus the figure-ground relationship is transformed into an interlocking of three planes fused together by colour displacement and surface activation. It is an involving form of space which draws the spectator into what is happening.

Some of his graphic signature signs and arrangements remain in the compositions of these cityscapes. But there is also a range of new semantic signs such as the imperfect menorah which centres the organisation of **Building the Tower (of Babel).**

When the artist's lines structure freely as they do in the bone white interlace which shimmers behind the dark domed forms of the surface plane, one is reminded of Robert Hughes' comment on Ian Fairweather's line: "the line *is* the figure".[4] The colour as well as the quality of line conveys in many cases a distinct meaning. The black hail which falls on Sodom not only encompasses the notions of destruction and evil but the causal outcome: sulphur blackens.

The immediacy and eternal sense implicit in the forms is made explicit in the titles inscribed on the works. When Peter Atkins writes on his paintings which many artists have done and do, Cy Twombly and Colin McCahon for instance, he does not affect a style or a script, he writes in his normal hand; thus emphasising the sincereness of the message over the mere aesthetic import of the work.

In these last works he confronts more determinedly than ever before the very source of all religions and spiritual thought: death. The anger detected by some in his early works has now concentrated on the problems of loss, of the invisible and the retributive reasons which surround the phenomenon of death.[5] Painting can do no more or better than tackle this phenomenon. Peter Atkins, in choosing this area, has returned to the motivating force behind spirituality and art.

Ken Shepherd
Paris, January 1989.

Notes

1 M. Lorblanchet, "From naturalism to abstraction in European prehistoric rock art" in *Forms in Indigenous Art* edited by P.J. Ucko, Humanities Press, New Jersey 1977, p. 53.

2 *Ibid.*

3 Wolf-Dieter Dube, *Expressionism,* Praeger, New York, 1973, p. 96.

4 Robert Hughes, *The Art of Australia,* Penguin Books, Harmondsworth 1970, p. 293.

5 Elaine Merkus, *Here and There,* cat. of Monash University Gallery exh. 1987, p. xii.

Su Baker

Su Baker
Screen, 1985, (detail)
acrylic on canvas
Photography: the artist

you see
What ^ is what you see

It is two decades now since the painter Frank Stella offered his infamous *apercu.* In retrospect we can see that it corresponded with the last chapter of the formalist story of modernism. According to this story – encapsulated in Stella's provocative tautology – modernism is antithetical to realism. Instead 'it' (usually singular) refuses epistemological questions in favour of a Platonic quest for purity ('less is more'), frequently – and fraudulently – couched in moral terms (the 'integrity' of the picture plane). This reductivist history excludes, in addition to Greenberg's 'novelty art', an embarrassingly large corpus of self-consciously realist work.

For Su Baker the 'space' which formalism so despises is precisely the space of painting's moral accountability. As formalist painting 'squeezes out' reference, narrative etc., it abandons the very arena in which painting is able to articulate or challenge ethical postulates.

From her perspective in the 'eighties Baker rakes the coals of modernism in a search for evidence of a different agenda. She admires Cézanne as deeply as any formalist but her Cézanne is the artist whom Max Raphael described as:

"interested not in the problem of perception but in that of pictorial figuration, (which is of course not to be confused with the problem of decoration, symbolically or formalistically understood)."

Her working practice is essentially postmodern but her stance remains analytically firm and independent. Over the past five years or so she has been evolving her own response to the concerns of modernist painting as well as to that of the more distant past.

Baker is especially attracted to artists who celebrate both the sensuality of painting and its communicative potential. She is a materialist who insists on the cognitive role of the visual image and she is therefore at pains to challenge art as a private experience-the hallmark of expressionist aesthetics.

Baker redeploys certain nodal elements of modernist iconography around which many clichés have congealed – Cézanne's solids, Matisse's armchairs, Lichtenstein's facsimile brushstrokes and Frank Stella's minimalist stripes. She makes use of these modern icons in order to examine her own responses to the problematics of representation. Her canvases can be seen as glosses on those of Cézanne, Matisse and Stella but they are more than this alone. In a number of her works she has dealt with small intimate spaces such as the corner of a room with a chair revealed to the viewer behind filmy screens and grids constructed of irregularly hand-painted dots. Matisse's likening of his own paintings to the comfort of a good armchair is eliptically summoned by these images but the realization of this simple and pre-critical identification is prevented by the emphasis on surface which the tactile veils impose. The dot-screen in Baker's practice is akin to Brecht's *"verfremdungseffekt"* or alienation device, which prevents the viewer from identifying fact with fiction. Many of her paintings are concerned with the qualities of oil paint and the lyricism of texture and touch; occasionally sections of canvas are opaque and flat while others glow with the richness of 'old-master' surfaces. Baker is a great admirer of Rembrandt, Vermeer and Caravaggio and she often focuses her attention on small elements of "still-life". She admires the "aliveness" of Caravaggio's details and the richness of his alternating denial and affirmation of surface.

Baker has said that for her the fascination of Baroque painting lies in the way in which "the viewer is compelled to enter into the world of painting". It is not so much this world itself which attracts her as what we might call the "technologies of compulsion". Baroque painting is the culmination of the Renaissance invention of space and its concomitant insertion of the moral dimension into art. What once acted as a view through the window in the Renaissance pictorial frame has by the time of the Baroque become a stage where *dramatis personae* threaten to spill out of the fictional world of paint into our own world. Illusionism here reaches its peak. Baker is frankly fascinated by the Baroque treatment of the pictorial plane but despite her fascination she is aware of the dangers of an excessive interest in illusionism. She refers to this in a number of works where the temptation to reinvent pictorial depth is held at bay by a surface pattern which forms a screen both revealing and obscuring space. She shares with much contemporary feminist thought an insistence on the indivisibility of the sensual and the cognitive.

Baker sees parallels with the 'compulsions' exuded by formalist, mystical or expressionist histories of modernism. She plays with some of the iconic touchstones of these reductivist readings and wittily recomplicates them; thus Lichtenstein's deadpan sendup of the gestural "signature" brushstoke has been trumped by Baker in a work which reproduces it with the heavily impasted surface that it had been designed to mock. She does this not in order to declare any allegiance to an old expressionist aesthetic but rather to press a claim for *facture* as an important site of meaning. Her practice differs from that of some of her postmodern contemporaries in that her knowledge of the material history of painting enables her to "quote" techniques of mixing and application as fluently as she quotes iconography. The density of paint, its saturation, the qualities of underpainting and glazing all have powerful historical associations and Baker employs these astutely. Although she has a great admiration for some of the Abstract Expressionists of the '50s (whose canvases have inspired her own work) she nevertheless does not abrogate her own critical position and when she does evoke Newman or Rothko she does so in order to extract them from the formalist canon. For Baker painting has to have an impact and in order to obtain this she has learnt from historical examples that the surface of a painting has to be sensual in order to carry its meaning and to transcend the merely descriptive.

Baker conducts a refined campaign against simple "positivist" assumptions of realism – assumptions that are founded in the notional disappearance of a self-conscious viewer – and also against an extreme relativism which insists that objectivity is unattainable in principle. Both positions she would see as overstated or "Operatic". For her work she prefers the analogy of chamber music.

Traditionally the painter works in front of an object, "translating" it onto the canvas. This congruence of 'site' and 'sight' grants a privileged perspective, encompassing both the representation and its object. This privilege is most commonly withheld from the spectator who rarely sees a work in proximity to what it depicts. Baker has, on occasion, painted the spaces in which her work is shown. Under such circumstances mimetic claims are called to account; the image and the space constitute something like a 'laboratory' of realism.

Baker's work bears witness to her belief that painters who help to bury modernism before the autopsy has been completed may be denying themselves valuable skills; skills that may be of use in negotiating what Derrida has called the conservatism of the apocalyptic genre.

Helen Topliss
David McNeill

Gordon Bennett

Gordon Bennett
Triptych - Requiem, 1989
120 x 120 cm, oil on canvas
Photography: Richard Stringer

Vanishing points, language, heroes and anti-heroes, landscape, race, religion and history: these are the ideological blocks with which Gordon Bennett builds a picture. The discrete codes are obvious, straightforward, easily-read, but their combination produces a radically impassioned subversion.

The panels of **Triptych** (1989) – **Requiem, Of Grandeur** and **Empire** – are presented in uncompromising allusion to Renaissance visual schema and the representational modes are familiar and graphic. This adherence to formalist hierarchies is compellingly disrupted, however, by a content which offers, and then dismantles, all traces of cliché. The overwhelming presences in the paintings are developed out of binary juxtapositions; they become counter-myths. Truganini; the artist's mother; a nineteenth century postcard version of Rousseau's noble savage; all are centred and surrounded by the inappropriate forces of acculturation – imperialism, evangelism and categorising knowledge systems. The inclusions of language are pared and jingoistic (A, B, C, etc); the depictions of 'red-heart' landscape are literally visceral. Thus the iconic power of recognisable motif is claimed and consequently disabled by a typically post-modernist distrust of absolutes.

Bennett's perspectival games are particularly effective. A Western pictorial trick which softens and makes seamless the perceptive processes we usually employ as we stand before the image is exposed with parodic heavy-handedness. Impenetrable black lines scour the paintings. The disguised definitions of space, direction and vision which these lines might be expected to produce, are rendered intrusive, powerless and artificial. The rank starkness of these sight-lines contrasts with the transparency of other techniques utilised in the works, such as the borrowed graphics (a Truganini portrait, a Roman Triumphal arch from Judea) and the shifting ground produced by screens of Central Desert dots. This "see-throughness" its lack of closure, becomes an alternative ethic, the true source of depth in the paintings, a statement about the ultimate ephemerality of dogma.

In the centrepiece, **Of Grandeur,** a dismembered appropriation of a Grünewald Crucifixion (Christ's outstretched arms) is appended by a line drawing of Bennett's missionary-student mother polishing an institutional staircase (from a forties news photo). This drawing is elaborated by a framed copy of the original photograph, to the right of the picture space. The artist's mother, actively if not willingly compliant, is placed centre-field, a participant in the overriding martyrdom. Displacement of the primary illustration functions as both enshrinement and annexation, a paradox which deftly summarises the spritual and intellectual dualism inherent in Gordon Bennett's art, his political/aesthetic stance.

Though each painting is viably independent, **Triptych** is in all senses a composite work, exploiting disparate media and deliberately unsurprising forms: high-keyed colouration, graphic imagery, strictly gradated composition. The distinctiveness of each feature means that the design remains unintegrated, that is, the combined forms fail to combine. In this way the structure and surface of the paintings themselves function as metaphors of segregation, or, even more destructively, of insipid assimilation.

Lynne Seear
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Pat Brassington

Pat Brassington
Untitled 1987/88, (detail),
photographic compilation
Photography: the artist

The most intriguing aspect on Pat Brassington's photographic ensembles is glimpsed at the least accessible edge of their narratives. Not that there is any willful obscurity in these works; far from it, they reveal themselves in a gradual but consistently formulated symbolism. Their engimas are actually satisfying and 'readable', not confounding or resistant. Ultimately, as alleged 'feminist narratives', these bizarre scenes have – contrary to their apparent anxiousness – the clarity and stasis of a Classical allegory.

This is due in part to the simplicity of the symbolic configurations. They are presented more like documents arrayed logically than pictures displayed formally: re-combinant items in an emblematic scheme, adapting a minimalist grid to the procedure of photographic montage (a common device in 1980s photography). Equally their metaphoric structure is evident and regular: a fish for instance (in **Cumulus Analysis** 1987/88), juxtaposed with a supine woman and the labia-like crease in the crown of a man's hat, routinely becomes threateningly phallic. This latter feature springs, not surprisingly, from Surrealism and from its pervasive influence on horror movies since the 1950s (both of which, incidentally, provide Brassington with a portion of her photographic *objets trouvés*). In addition, the emblematic clarity of her work also arises from a relatively popular, contemporary fluency with 'Freudian' motifs . . . the kind of familiarity with a visual repertoire of symptoms of erupting aggression which made *Jaws* and *Alien* immensely popular, enjoyable sexual allegories.

Cumulus Analysis presents a dream-like narrative in storyboard format which associates the phallic forms of fish, of fingers reading Braille or clutching at hair in anguish, of statuettes (from Freud's cabinet), with the blank, burnt out eyes of a zombie or the open marble eyes of a famous sci-fi movie foetus. Shattered glass echoes both the splaying of fingers and the teeth of a shark. An apparently headless woman arched in an hysterical spasm opens her legs for the snout of a fish, or conversely gives birth to it . . . But this 'nightmare' about blindness and pain is intelligible not so much as an expression but as an allegory of sexual punishment, of an anxiety Freud dubbed 'castration anxiety' and which he regarded as crucial to the recognition of the sexual taboos upon which civilized society was based. The mythical King Oedipus, who blinded himself as punishment when he discovered he had murdered his father and married his own widowed mother, provided Freud with the name for his most famous complex; and the approachable side of this photographic nightmare is evidently its Oedipal drama.

Yet despite the sombre tonality and evocative terror of the imagery, what is truly dark and terrible is not the grotesque narrative, not the Surreal metaphors, not the explicit aggression; in short, not the modelled psychoanalytic itinerary of female desire. Rather, it is something distinct but unintelligible . . . a kind of sex-less inconsolable suffering at the artistic origin of this particular work, at the point of being taken by a vision – neither seduced nor inspired, but petrified. At this place of encounter, where one has been sorting through the pages of a hellish album of a lifetime of sight, one cannot really 'appropriate' an image (this requires an enjoyable convenience, a negotiation with imagery – through, perhaps, an obsession); instead one is here possessed by an inertia, dense and expressionless, an objectless fear which could be named Dread. What is intriguing here is not the rhetoric of an exorcism (so familiar among feminist artists) but a ghastly animism in the found object which dematerializes that object and drains the world of all light: a not uncommon sensation, but incommunicable – one witnesses the death of one's world in the dark glow of an insignificant thing. Premonitory, yet paralysing; the blankness (rather than the bleakness) of this vision portrays the true source of this artist's horror.

Edward Colless

Eugene Carchesio

Eugene Carchesio
Distillation of a Black Square 1989
27.5 x 31 cm, mixed media
Photography: Richard Stringer

$$E = \frac{\text{Infinity}}{\text{mystery}}$$

At a time when pessimism about the possibility of a better future seems to be the prevailing ethos, Eugene Carchesio's range of work (watercolours, paintings, constructions) asserts an antithetical affirmative optimism about the nature of human existence, at least at the individual level.[1]

Carchesio's work alludes to the mystery of human existence. At another level each of us is merely flesh and blood, material, biological entities. In this way, we have both a physical and spiritual presence. In his art production Carchesio attempts to play off the spiritual presence of the work against its ordinary material existence. This requires an intimate relationship between the viewer and the work, thus the small scale.

The central piece in this Perspecta installation – **Distillation of a Black Square (with Artist's Blood)** – reflects the simplicity and pure spirit of modern art. The constructivist cones feeding into the bottles either side of the small watercolour amplify and concentrate energy, depending on which way one looks at them. The central watercolour in this work has a wash underlay of the artist's blood, produced coincidentally in the construction of the cones.

Carchesio is very fond of Joseph Beuys' statement that "the mystery of the work leads to the greater mystery", an assertion that underpins this particular work, indeed all of Carchesio's art products, as well as his attitude towards what it is to be human.

While the work is clearly life affirming in this way, the actual elements which make up the work are drawn from the everyday in an Arte Povera manner.[2] When one talks to Carchesio about his work, he uses the aphorism, 'the opposite is also true'. This seems to be manifest (at least in one sense) in the contradistinction between the materials used and the evocative spirituality of the work. The Arte Povera materials emphasise the human quality of the work. The symbols utilized, the size of the work, the transparent watercolour medium, the use of 'non art' materials and old frames suggest simultaneously, in a synergistic way, the ordinariness of the human and human labour, but also their mystery, grandeur and pathos. In the creative process Carchesio converts the ordinary into the aesthetic (a concern of much conceptual art): the artist as alchemist.

The art references in the work to constructivism are logical given the hint of the spiritual through the utilization of basic symbols in constructivist production. Similarly, the reminiscence of Joseph Cornell's boxes in Carchesio's constructions seems apposite since Carchesio, like Cornell, emphasises the mysterious enigma of human life. All of Carchesio's art seems to fit with the view, widespread at present, that there are no new symbols, only different ways of using them, while also embracing the modernist heritage of optimism.

Bob Lingard
Brisbane,
February 1989.

Notes

1. See Urszula Szulakowska, 'Collaborative Art in a Stagnant Culture', *Eyeline* Issue 1, pp. 14-17 for an attempt to locate Carchesio's work and that of others within Brisbane Dada and within its broader, oppressive, political and cultural context.

2. In an interview with Steven Grainger in *Interviews With Nine Queensland Artists* (Bob Lingard (ed.), Institute of Modern Art, Brisbane 1986) Carchesio states: "Sometimes I cringe at the thought of using 'artist materials'. You can consider everything to be art. Joseph Beuys maintained that art = life ." Further on in that interview he adds: "The word ART is a very smelly word. Sometimes I think that it is too literal a word, a nothing word . . . in this respect, my work has nothing to do with it", p. 9.

Roger Crawford

Roger Crawford
Divided/Systems Untitled No. 1 1989
100 x 100 cm, charcoal on art print paper
Photography: Victoria Fernandez

The circle: continuity, cyclicality, irresolution. A picture in a circle is about the denial of power. No privileged orientation. No restated vertical echoing the anthropomorphic. No horizon separating above and below, the weak and the strong. No distant and near, all points equidistant. Space is curved. The Cartesian grid is dissolved.

Cyclicality is about the end of history. Things are 'turning and turning in a widening gyre, . . . the centre cannot hold.' Now even the authority of the 'rough beast' is denied. After 'twenty centuries of stony sleep' there will be no second coming, beast or messiah. One hundred years on, the authority of Yeats' mystic historicity is denied.[1]

Redit labor actus in orbem.[2] Progress is precluded. We are in the labyrinth of the Minotaur, with no Ariadnes' thread. No decoding is possible. All is unstable. Without the grid there can be no fixed point.

Since Leeuwenhoek, an image in a circle imples a lens, a looking glass, the paraphenalia of optics. Devices by which the indistinct is made clear. If this were Crawford's previous body of work *Sea Change*[3] we might be looking down Black Pete's telescope. This time, is it a camera? Certainly the image quality is reminiscent of the early photographs of Niepce, they have that hazy graininess. These are more 'hand done photos' than drawings. The residue of the hand: the mark, the gesture; is eradicated.

Within the frame, the resolution afforded by optics is denied, all is hazy, a tissue of unstable illusions which waft. Theoretical fractality precludes precision, the image is blurred at any magnification. Blurred again by a veil on the surface, a curtain which cannot be drawn. These are pictures of the world, obscured. They are not abstraction. The veil is an obstruction which robs the viewer of certitude, of knowledge, of power. The gauze is only drawn away by a shift from illusionism, a zoom into the micro-topology of charcoal grains on paper fibres.

The image of the non-image meets us in the pool. A non place, an inky blackness. The certitude of the image thereon is mocked by an enquiring finger. A double nothing, it constantly drains its nothingness away into its centre. We peer into the continuous suction at the centre. It is not a positive centre, the omphalos, the navel of the world. It is the black hole at the centre of language, meaning collapses inwards. The drawings are cross sections through that process of collapse.

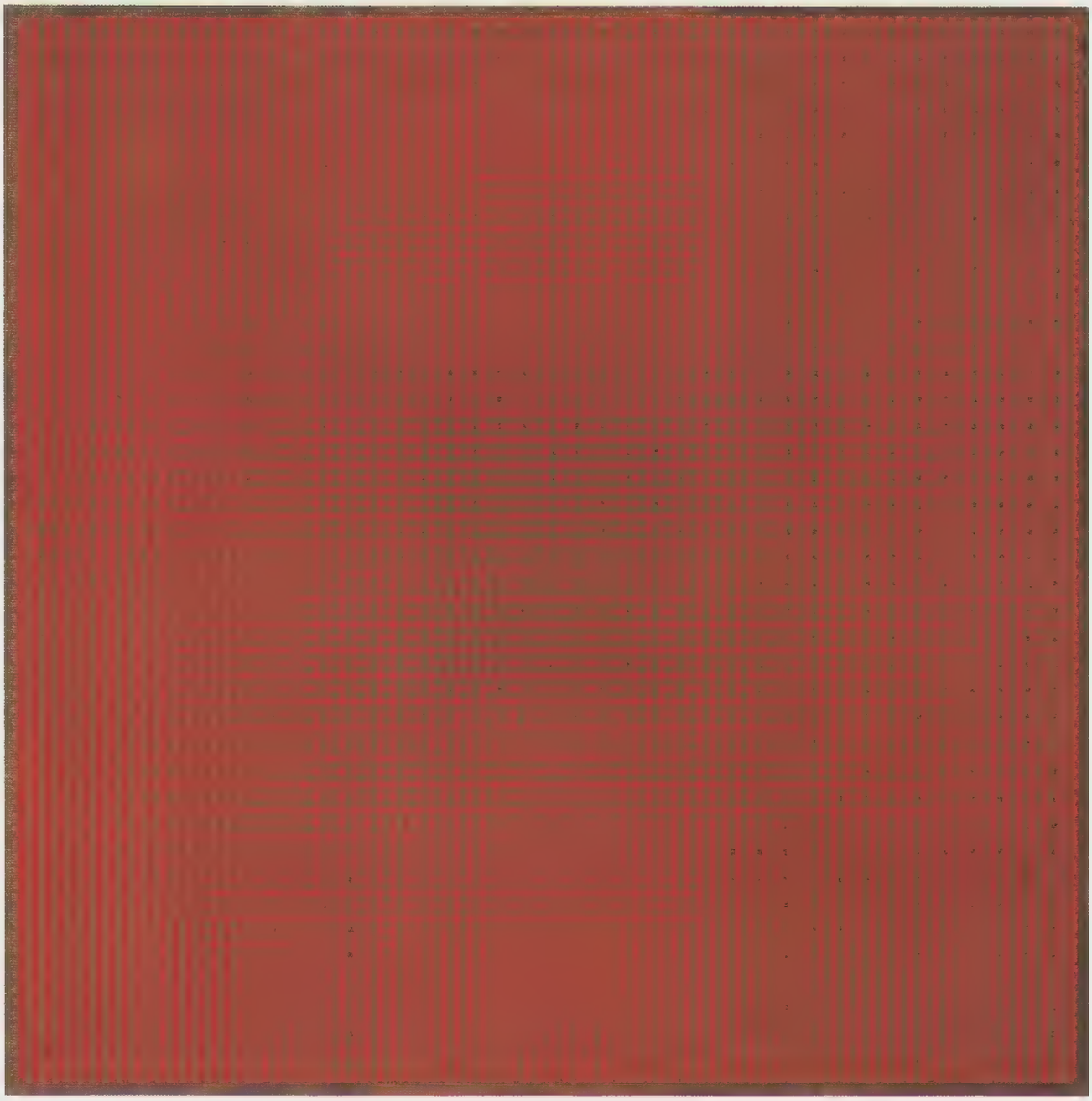
There is no image, just shards of mirror in the mist; fragments of an image in a vortex. These works are about denial, about absence as a thing, about dissolution. In their delirium they deny form, structure, theory and authority.

Simon Penny

Notes

1. The reference is to *The second coming* by W.B. Yeats.
2. "The labour returns, compelled into a circle."
3. Watters Gallery Sept. 1988.

Debra Dawes



Debra Dawes
Abstract Painting: Two Objects 1988/89
160 x 160 cm, oil on canvas
Photography: Peter Smart

> Instead, blindness becomes a term that forms its own pairing with the pole of opticality by constructing another paradigm-vision/blindness-on the body of the perceiver, in all his or her physical, material existence. In so doing, the work of the heterological becomes obvious, because it forces one to see that it was always on, in, and through the body of the perceiver that the aesthetic paradigm operated; . . . . . The paradigm vision/blindness returns sight to its seat in the affective, erotic ground of the body . . . .
>
> Rosalind Krauss, "Antivision"[1]

The effects Debra Dawes creates through her canvases rely upon the most duplicitious optical strategy. That is, to seduce and at the same time resist our gaze. You will find there are pulses and rhythms animating these works that catch your eyes even as these same rhythms dissolve the coherence of form upon which visuality is thought to depend. Dawes' works never simply arrest our attention, they mobilise our perception.

Looking at Dawes' meticulously painted, coloured grids is an active, sensual, destabilising experience. The act of looking – and so our concept of vision – is regrounded in the body. The body of the viewer who walks up close, moves away and returns in an attempt to fix and define the visual input.

Dawes uses everything at her disposal: light, shade, colour, repetition, rhythm and texture to direct our attention simultaneously towards opposing poles of visual signification. The effects are vibrant and immediate – like coloured tapestries enfolding us, her canvases draw the viewer into ambiguous depths. The very depth that perspectival grids generally stabilise thus becomes in her canvases a quality without an object, an effluorescence of colours and rhythms that Dawes manipulates to tease our impulse to visually define space.

The traditional grid form, symbolic of detached mastery through visual possession is mobilised by Dawes in a perverse way. For she uses its repetitions, one of the strongest elements of order in our visual field to thwart the establishment of stable forms and meanings. Far from celebrating sight as the sovereign sense via the abstraction of vision and rationalisation of form, Dawes' works displace the cherished dualisms of modernist aesthetics. Certainly these works recall the pursuit by modernists such as Mondrian of a pure opticality, but in Dawes' work the essentialist categories of Neo-Plasticism come unstuck. Neat distinctions between percept and concept, sight and touch, visual truth and bodily pleasure break down.

Dawes' works celebrate the relations between things, they rely upon confusing the intellect physiologically, upon holding opposed terms in suspension. The canvases are large, closely worked creations in which visual events are operating at even the most intimate level, events that crucially affect our overall engagement with the canvas. You discover for example a minute gestural detail, blobs of bleeding colour at the edges of the grid lines, that in the ordered context of the overall work achieve an impact akin to the grandiose gestures of abstract expressionism. Even so these blobs continue to register as simply the traces of a work process. Neither one thing or the other, this painterly detail effectively confuses those hierachies of structure and detail through which we mentally organise visual data.

A similar strategy is discernible in the harmonic colour progressions that never fully resolve. The colours are graded so that they pass into one another instead of stopping at some definite mid point. Colour is thus exploited for its rhythmic potential instead of being used as a spatial indicator, in the same way as the grid repetitions are used to open up the rhythms of visual events, not fix them. Our gaze is trapped running between figure and ground, caught up in the multiple flicker of colour lines. Emergent forms appear and disappear, always just evading full visual definition.

In their resistance to a rational aesthetic gaze, Dawes' works produce another sort of knowledge, a 'betweenness' or interstitial sensuality. This is not a visual experience that refers or corresponds to anything external to the observer. It is rather a knowledge that refigures the body of the viewer as a productive body with a range of capacities to generate visual experiences. Dawes' work has thus been described as 'a reaction against narrative', as against

> informing someone about something in the world. The order here is not a simple sequence, but one which floats around you, and which can be pieced together in many different ways.[2]

Dawes' canvases force us to be aware of the opacity of vision. An opacity that is not a function of the richness of visual language, but is rather a function of the mobile sense that no image or visual sign can enclose.

Eloise Lindsay
March, 1989

Notes

1. R. Krauss, "Antivision", *October No. 36,* (Spring 1986) pp. 147-154.

2. P. Hansford, *Debra Dawes, Abstract Paintings,* July 1988. Catalogue essay for Mori Gallery, Sydney and George Paton Gallery, Melbourne, 1988.

Paula Dawson

Paula Dawson
Eidola Suite 1989
420 x 600 x 600 cm
laser transmission holograms/timber installation
Photography: Terence Bogue

Eidola Suite

Paula Dawson's works reveal two enduring themes. The first concerns the relationship between time and space. This theme spans the varied ingredients of her biography: her early training as a dancer; her use of explosives in sculpture; and, as demonstrated in **Eidola Suite,** the desiccation of time in holographic media. In each of these projects, the fleeting eventfulness of the object world is rendered in a dynamic form.

While her persistent engagement with the time-space theme would seem to mark her career as the potential subject of critical analysis, this is made problematic by the second theme: the suburban world. The subjects of Paula Dawson's installations have included a set from the television drama 'Cop Shop', a cocktail bar, and most particularly, the suburban home. The problem resides in the curiosity of the public press. As with Ivan Durrant, the press expresses surprise that scenes which are normally 'off the stage' have been included in the exotic world of serious art. This attention seems to devalue the seriousness of the original work.

At first, **Eidola Suite** might be encountered as a spectacle. The technological wonder of satellites, faxes, optic fibres, etc., partly consists in their facility to bring the world *before* the eyes of the user. In these terms, **Eidola Suite** presents the viewer with added capacity to look *around* an electronic reproduction of the world. One of the first responses it seems to engage is a 'wonder' that a world given by nature can be re-created by a human agency.[1]

Unintentionally, this response of 'wonder' makes Paula Dawson's work easy to dismiss from the canon of serious art. A Clement Greenberg would probably find in **Eidola Suite** the clear expression of 'the values of the vividly recognisable, the miraculous, and the sympathetic' which characterise a work of 'kitsch'.[2] Indeed, the degree to which the viewer is able to apprehend the formal complexity of the work is limited perhaps to technological innovations such as the use of windows within a holographic window. There appears to be no space for the accidental play of the medium itself.[3]

Both responses of wonder and disgust are so obvious that they should prompt us to pause a little. What do we see? What we see is a triptych structure representing different moments of a suburban house. The interplay of time and space is performed by moving from the foremost hologram, the *present* moment of unfilled structure, to the windows on either side that are visible within the hologram: the window to the left showing the *future* destiny of the backyard space, and the window at the right revealing the *past* life of the site as wooded scene. While viewers might find added complexities within these scenes, the basic structure of **Eidola Suite** is enough to place the viewer in a situation that is not usually found in an art gallery.

Paula Dawson's work breaks the normal expectations of viewers to find in an art gallery objects which stand outside the everyday workings of time: in the gallery we are free of the 'care' which binds us to a fixed apprehension of things. We are not called to wind and monitor a painting of a clock. The artist offers us a 'stilled' image of an individual's point of view as it intersects with the flux of things. However, given the temporally heterogenous points of view performed by the viewer in Paula Dawson's work, it seems difficult to assess it as demonstrating a singular position.

I would argue that **Eidola Suite** is a more suitable candidate for the 'space' of narrative than for the stilled apprehension of things within a gallery. Like a storyteller, Paula Dawson uses the devices of analepsis (glimpses of the past) and prolepsis (forebodings of future events) to give some sense to the density of time — its corners and alleys.

In giving this installation its title, Paula Dawson makes reference to the belief held by Greek atomists that the visible world is produced by effluxes from objects. This reminds us. In our everyday lives, we work with the assumption that we are masters of time, making and cancelling appointments in consultation with the local bureau of Greenwich on our wrist. This understanding of time assumes a continuum along which we can arrange events. **Eidola Suite** calls for an alternative notion of time, where it is *performed,* as in stories,[4] or *formed* out of the familiar objects of the lived-in environment.[5]

For a willing viewer, Paula Dawson's **Eidola Suite** gives presence to a time that is structured by the profiles of our everyday object world.

Kevin Murray

Notes

1. This is the form of 'enframing' which Heidegger saw as the dominant mode of presencing in the technological era. (*Question concerning technology,* New York: Harper & Row, 1977.)

2. Clement Greenberg, 'Avant-garde and kitsch', *Partisan Review,* Vol 4 (5), 1939, pp. 34-49.

3. The apparently facile nature of **Eidola Suite** would make it the object for what Bourdieu characterises as the bourgeois feeling of 'disgust' at the ready participation a work of popular art can call from the viewer. (Pierre Bourdieu, *Distinction: A social critique of the judgement of taste.* Cambridge: Harvard University Press, 1984.)

4. The basic narrative structure of breach-crisis-redress is seen by Paul Ricouer as critical to our experience of time in the form of events. (*Time and narrative,* Vol. 2, Chicago: University of Chicago Press, 1985).

5. There are two companion practices for Paula Dawson's hologram. Terry Castle has recently described the way nineteenth century phantasmagoria give presence to the 'luminous figure of thought.' ('Phantasmagoria: spectral technology and the metaphorics of modern reverie', *Critical Inquiry,* Vol. 15, 1988, 26-61.) A literary accompaniment to **Eidola Suite** might well be David Malouf's essay, *12 Edmondstone Street* (London: Chatto & Windus, 1985), which depicts 'the dense field of affinities' that gives a cast of otherness to our progress through the domestic scene. In these two cases the 'inner' world of thought is represented in the performance of objects: magic lantern shows and the daily pattern of children's play, respectively.

Elizabeth Day

Elizabeth Day
This is not about the kind of thing I learned at school/Power is a fluid vertical white line
350 x 210 cm, mixed media installation
Photography: John Farrow

Elizabeth Day
Extenuating circumstances
210 x 240 cm, mixed media installation
Photography: Rebecca Cummings

A method of working was developed, in the work done over the last year, which continues to serve in the integrating of a widening scope of concerns.

The following are pieces of writing about work done during 1988.

E.D.

The title of Elizabeth Day's large piece, *This is not About the Kind of Thing I Learned at School,* refers to what has been left out, not repressed exactly, but what has been acknowledged and superceded, in this instance one major phase of the conditioning process, the school. **This is Not . . .** is presented like a painting, and goes beyond illusionism or any attempt to naturalise. The work is an abstract arrangement of inter-connecting shapes and textures-paint, paper and pastel on custom board, using materials like latex, string, gravel and mould. The work creates a strong sense of the body as materiality, a place where liquids circulate through tubes and organs interact. But what, you might ask, is the relation between the school of the title, the abstract art work and the body?

It is through the various initiations of institutions – ritual, scholastic – that the subject is transformed into the tables of the law, living tableaux of rules and customs. In this connection, there is an acknowledgement in Day's work of the position argued by Foucault, that bodies are the objects of the operation of power. More than that, the bodily landscape here is specifically female: power is gendered and its marks are sex specific[4]. The aesthetically inquiring stance Day adopts in order to explore the relationship between the female body, identity and power, is impressive. *This is Not . . .* really does look like a layered psychical map of the way power and knowledge writes itself on the space supplied to it by the body of the other. The layering itself points to the passage of time and is a record of the process by which the work came into being, even though in the instant we read it, past and future cohere in the present. One of the most interesting aspects of the work is its incorporation of writing. But the words have become illegible, effaced under the pressure of purely visual images. They are like the contents of the unconscious. Illegible sentences are something that was once said but you never know what. For me the dominant focus of the composition is the fluid, vertical, white line ('an assertion of female aggressivity', as Day says in her catalogue notes) which appears in the upper left part. This line cuts through a dark massy shape, rather like the way water might, over eons of time, cut a rivulet through rock. Here the suffering of being named, called and printed upon by the law of the group is balanced by the joy of being recognised.

from a review of *Called by Name of,* by Jennifer McDonell. First Draft, July.

". . . over centuries, our current system of punishment has evolved. Historically, this can be seen as a particular culmination of disciplinary methods which have developed in the production of systematic controls over individual members of a society.

'We must', he says cease once and for all to describe the effects of power in negative terms, it 'excludes' it 'represses', it 'censors', it 'abstracts', it 'masks', or 'conceals'. In fact power produces, it produces reality. Is it not somewhat excessive to derive such power from the petty machinations of discipline? How could *they* achieve effects of such scope?" The Means of Correct Training.

Punishment is seen by many to be both acceptable and natural. The problems involved are obviously vast to which there are no easy solutions."

Elizabeth Day, *Bar Coding,* an exhibition by inmates and teachers of NSW gaols, curated by Kevin Boyce.

Galliano Fardin

Galliano Fardin
Boundary Lake 1988-89
149 x 181 cm, oil on canvas
Photography: the artist

Galliano Fardin's approach to art-making is deeply and integrally holistic. For him, the intrinsic nature of art practice does not differ from that of all the other activities and experiences making-up the fabric of his life. Fardin's artistic work is, in this sense, only one of the components of a wider existential project which also includes such things as his family life, his travels, his non-artistic work and his relationship with nature. In Fardin's view all these activities are means of constructing and expressing his individual response to the questions and challenges continually raised by the concrete events of existence. In this context, the fact that (despite an active interest in the arts which dates back to his early youth) Fardin was already 36 when he first enrolled in an art school, does not constitute a problem; his late start as a 'professional' artist is, simply, the coherent result of his unconventional existential exploration.

Fardin's studies at the Fine Art Department of the Curtin University (WA) and at the School of the Museum of Fine Arts, Boston (USA), played an important role in helping him with the definition of the fundamental terms of his art. On the basis of this experience, Fardin's practice has, over the last few years, undergone a rapid and profound evolution; almost as if the artist wanted to compensate for the time when art-making was a fairly marginal and sporadic occupation. At the beginning of this development, the artist's work consisted mainly of drawings, and it was only after completing his education in Boston that Fardin felt confident enough to deal with the technical, conceptual and expressive complexities of painting and sculpture (sculpture plays a secondary but still significant role in his current practice).
Fardin's painting, like most valid painting today, is process-oriented. This means that the final product, the actual work of art, is valid and meaningful only in that it reflects the experiential process which produced it. Each painting testifies to a specific moment of the artist's on-going research, and this complexity manifests itself in the rich, layered and densely worked pictorial surface which often characterizes his paintings. The textural depth of these works represents a sort of third dimension which, added to the two dimensions customary of pictorial representation, manifests that fundamental paradigm of our experience: time.

Fardin's paintings occasionally include figurative elements. However, this presence is never in contradiction with his process-oriented attitude. The icon is not, in fact, an end in itself but simply a catalyst providing the broad framework for an intense pictorial investigation. The artist's indifference for representation is evident in his attitude to landscape. Fardin's profound interest for the natural environment does not in fact lead to a realistic depiction of the motif, but is filtered and distilled by his consciousness. In the finished work, the artist's perception of the landscape will show-up indirectly, influencing the tones, texture, brush-strokes and abstract chiaroscuro of the painting.

Even though Fardin's practice is based on an organic development of its materials and thematic, one should not assume that this is a harmonious and conflict-free process. A close reading of his paintings reveals that his works are always characterized by a sharp inner tension which is the result of the formal contrasts animating the surface of the canvas. The artist is, thus, perfectly aware that both art and life are made of conflicts and contradictions, and that it is useless to try to hide them. His holistic vision does not consist either in an ideological cover-up of the real contrasts of existence, nor in an easy escape into utopian realms.

In defining his personal approach to art and life, Fardin has been deeply influenced by a long standing interest for non-Western cultures. He can still remember, for example, the profound impression that certain oriental elements of Venice's architecture had on him when he first visited the city (at that time he was still a child living in a Northern Italian village). Later on in his life, this curiosity of non-European cultures developed into a keen interest for tribal artistic traditions, such as those of New Guinean and Australian aborigines. The artist's involvement with non-Western artistic sources derives from the fact that he perceives them as resulting from a more authentic and direct relationship between mankind and the natural environment. Fardin's practice is, in fact, characterized by the artist's struggle to achieve what he defines as a 'raw' or earthbound approach to art-making. This 'rawness' does not imply a total denial of European history, but a selective recovery of some of its aspects (Fardin has been, for example, influenced by artists such as Van Gogh and De Kooning).

Galliano Fardin's art results from his attempt to respond to the historical crisis of European culture; a response which he is, significantly, constructing on the fundamental basis of the artist's experience of Australia's cultural and natural environment.

Marco Marcon, 1989

Joe Felber

Joe Felber
Concept 3-4-7 1988
220 x 120 cm, hessian, copper, canvas and oxide
Photography: Robert Parks

Joe Felber has intermittently lived and worked on a number of prolonged stays in Australia since 1980, and the experience of this country has been important in the development of his art. Felber's work comes not out of the academy (he is self-taught), but is grounded in a sustained and measured personal exploration of the evolved linguistic means and traditions of art.

Joe Felber is one of a younger generation of artists working in the eighties, who revisit some of the concerns of the art of the sixties, but deal with this material through an expanded, more transitory approach to art-making that has been authorised by the seventies. Such artists now look on abstraction in art not simply as a purgative 'movement' within the history of modernism (accompanied by its in-built sanctions and moral exclusions), but as a richly developed and available territory that has been added to the whole corpus of sources for artistic practice, along with other, quite different tendencies.

Abstraction itself – despite its puritanical drives historically towards a totally purified content – has now developed a rich and diverse *iconography* within its own modern tradition. Moreover, it is possible to create new linkages between earlier formalist art and more recent concerns; for instance the consciousness that we live in a semiologically mobile and transactional world, in which all cultural activity is socialised in part through the language and symbol systems it employs. No activity can stand *outside* questions of subject and the *inter-textuality* of meaning (as abstraction once claimed to do).

How does Joe Felber make his own way through this territory? Felber's insistent use of letters and numerals in a larger part of his recent work marks a concern with symbol systems and the elusive, ambiguous properties of lexical items borrowed from speech and social life, translated into a region of pure visuality. However the translation of elements into the dominantly visual – into a register of intensified, formal operations between eye and mind – is in Felber's work marked by a contrary tendency: an assertion of the direct, physical presence of handmade production, in the simplest of materials.

Felber's employment of letters and numerals creates at times a sense of lattices and labyrinths, constructed to block a void. At other times space is opened up to one side of a cluster of shapes, which seem to be active in a more mobile and complex space, not simply held into a quadratic relationship to the framing edge. Sometimes images are reversed, producing an inside-out structure of viewing, a paradoxical alternation of the position of spectator, incorporating views as if 'from behind'. There is also an ambiguity of planes. One may seem to be looking *en-face;* at other times one may seem to be drawn into a kind of aerial mapping or engagement with a ground-plan.

Many of the works are small, manually suggestive in their loosely worked textures, and hang simply in close arrangements on a wall. They may be accompanied by pieces leaning nearby, supported only by their placement on the floor. They address the space and bodily presence of the visitor, and have a circumstantial, contingent actuality.

One can imagine the works rearranged, or even packed and rolled into a suitcase and carried to another place entirely. In this respect, they emphasise the possibility of movement and change, of taking your culture with you, under your arm, or even carried in your head to another place, to be recreated in another set of circumstances.

The installation format which Joe Felber adopts frequently, produces an important de-centering movement from work to work within a group, countering the autonomy of individual pieces, asserting a larger system of inclusive relations, of which each work is only an incidence or part. The installations produce a kind of nomadism of the eye and a migration of content from one work to another.

The effect is therefore not of a tightly worked *series* or linear progression within the works, but of a kind of *constellation,* with an open network of radial relations, incorporating contrasting possibilities simultaneously. It is an approach to symbolic content and cultural materials that asserts *relativity* over *logical closure* in its negotiation of meaning.

The transaction of living and working between Australia and Europe has proved a vitalising influence in the development of Joe Felber's work. It has produced a ramified interplay between two different continents, with their different traditions, and a richer inter-penetration of content and form in his art.

Bernice Murphy
Museum of Contemporary Art
Sydney

Chris Fitzallen

Chris Fitzallen
Beached Tourist Guide 1989
105 x 153 cm, acrylic, oil stick, creosote on laminated newspaper
Photography: the artist

Albany in the southwest of Western Australia was the centre of a large whaling industry for approximately one hundred years. Situated on the natural harbour of King George's Sound with its steel grey sky and seas, the town still clings to its infamous heritage by promoting the relics of whaling as a tourist attraction. *Whale World,* a newly constructed museum and shop, flenses tourists of their money while mythologizing the brutality of the whaling fleet. Outside on a concrete plinth, one remaining trawler is displaced to highlight its disfunction and to celebrate its previous history. It is presented as a relic or perhaps an icon to the now defunct industry.

Since completing Post Graduate studies at Curtin University, Chris Fitzallen has been painting and tutoring on the first year Fine Arts Course run by Curtin in Albany. Surrounded by the horrors of *Whale World* he has begun to investigate the power of this myth as a factor in the city's self image. The structure of these new pictures has grown out of his interest in displacing shapes in an environment constructed from memory, experience and the process of painting. In earlier works he used a simple block-like house which he imposed onto a landscape formed from horizontal paint marks that stretched back towards a distant horizon. More recently this space has become more and more complex, incorporating grids and maps as additional codes to combine with traditional Renaissance perspective.

The shape Fitzallen has chosen as the starting point for all of these new paintings is the hull of the stranded whaling trawler at *Whale World,* and this shape has been attached or combined with images of the town borrowed from these different coding systems. Most obvious of these is the map, which is in fact added as a coda to the main theme of the boat, situating it geographically while adding playful elaborations to its form. In the process of painting over its features with fluid paint and superimposing collaged materials, the map is lost and found until it becomes merely a token whose importance balances precariously between referent and meaningless mark: between function and non-function; not unlike the myth the town is building around the whaling industry.

The artist has also chosen a very potent surface on which to deploy these images and marks. For the past few years he has been laminating sheets of newspaper into large and very charged surfaces on which to paint. Newspapers are potent forms because they carry information we must confront and use everyday. Whether a current paper or one twenty years old, the surface is a powerful and engaging object which, though modified by the artist, always retains that potency. It is also a relic of a time past, a metaphor which cogently amplifies Fitzallen's central theme about the displacement of the whaling trawler.

Like the artists involved with the Arte Povera movement of the sixties and seventies, his choice of a 'poor' material, a material that has a history and retains meanings and associations from its past, is a powerful tool in uncovering the weight of significance assigned these forms in the construction of the whaling myth.

As these pictures developed, the images of the boat, the maps and the constructed painted space were reorganized and themselves displaced to form new combinations and conjunctions. The choice of newspaper as a medium has facilitated this process, giving the artist the power to penetrate the whaling myth and to expose it, while simultaneously situating it in history. The newspaper is a surface but also a container which positions the images of whaling in the past. Stained and broken, the newspaper reminds us of the disparity between the reality and the sanitized tourist myth.

In opposition to this official celebration of the killing of whales, Chris Fitzallen has carefully and intelligently de-constructed the myth perpetuated by the town. The subject has also given him the license to break from traditional Renaissance perspective and by combining disparate viewpoints he so engages us in the complex game of reading artworks, yet without loosing the directness of the image.

In his recent paintings Chris Fitzallen has found a way of dealing with subject matter as a totality. Surface, methodology and image combine to carry the significant messages he is forming from his confrontation with Albany's monument to its dubious history.

Ted Snell

Fiona Foley

Ramingining Community

Ramingining Community

Ramginining Community

Ramingining Community

QUIVER

Joan Grounds

Malgorzata's Garden

She first got into the habit of running around outside in the rain when she was a child and went, one summer, with Babcia* to stay at her Aunt Malgorzata's house in the southern part of the country.

It was an old house, full of brown photographs and antique prints going mouldy in their frames, with wooden shutters that rattled in the wind that blew up from the lake at night. But it was the enormous garden of crab-apple and pear trees, tiny dark red roses and pink-coral hollyhocks that she had liked most and that she remembers most clearly now. She still thinks of hollyhocks as 'old ladies' flowers' and every time she sees them she remembers Malgorzata's garden and that Polish summer long since past.

At the end of the garden was what Babcia called the 'wild garden', all green and gold, where brambles and buttercups covered the path and where she would hide in the long grass. Beyond that was the lake and a dilapidated jetty almost hidden amongst the reeds and water irises. They used to go there on Sunday afternoons and stand in the lake picking watercress for the evening's meal.

She had never met her mother's sister Malgorzata before, although she had often seen photographs of her. She had looked strange and fierce in those pictures, and she had thought she would be afraid of her. But she wasn't. "You don't look at all like your mother," Malgorzata had said, and she had liked her immediately. She liked her because she was tall with unruly black hair, because she made her lace and adventure, because she told her stories Babcia said were "unsuitable for a child" and because she waded through streams with her on long, muddy walks.

One evening, her aunt showed the little girl her favourite print. "I've always loved that picture," she said, "because there's Red Riding Hood on the right and the wolf on the left, and the centre is absolutely empty. A great space between the girl and the wolf that is so much more interesting than either of them. You can see into and into the woods; such a long way into the story. Myself," she told her, "I like to get past all that little-girl-and-the-wolf stuff, into the dark beyond them both." And her aunt had told her that there were wolves in that country. Wild in the forests. She hopes that her aunt will take her to see the wolves. But she never did.

All day and all night long in that house they had the doors open, and through the screens she hears Babcia and Malgorzata talking. They talked about the past, before she was born, and before Babcia had left to live in another country. It's never over. Myths passed on, blood to blood, with a kiss. Hunching over their memories, making them their ultimate secret. For ever and ever. They had done this before. She can tell. They always looked at each other directly when they talked. She looked at them too; searching their faces intently for clues to understand the strangely-shaped words their mouths poured out.

An old woman. Her daughter. A grand-daughter. Sitting beside biscuits and cherry jam in a wooden kitchen the amber-rose summer heat holds, snapshot still.

Late in the day, when the light becomes pink, she wanders through the garden to the lake and watches a boat, laden with smoking coals, glide across the water, aflame in the relentless sunset. When it was very hot, she would take off her clothes and lie in the water at the lake's edge, feeling it holding up her weight and imagining what it must look like to the fish below. She returns to the house. Babcia was watering the garden in a white print dress and blue cardigan, a cigarette between her first and second fingers and Malgorzata was inside, listening to Monteverdi and drinking home-made vodka. She gives her vodka to drink. She hadn't liked it, but the sound of her mother's voice saying, "Malgosia, really, how typically irresponsible of you, giving vodka to a ten-year-old child," mellows its pungent taste and she had drained the glass.

One night, towards the end of that summer, she had woken up. The house was creaking and the wind over the lake had risen. It was raining. She got up and went downstairs into the front hallway, and stood there looking up the wide stairs, then beyond, through the doors open to the storm and the wind lifting the world towards her. Suddenly, silently, Ciocia Malgorzata was standing there beside her. "I like to go outside into the garden on nights like this," she whispered, "it's the closest I get to the darkness beyond the story". And she had taken her hand and led her outside to run barefoot on the wet grass, laughing and singing in the summer rain.

Sometimes I still go out, like I did then, and run around in the rain.

© Noëlle Janaczewska
Sydney, February 1989

* Polish for grandmother

Brent Harris

Brent Harris
Veil 1988
244 x 221 cm, oil on linen
Photography: Jeff Busby

A dictionary defines the word 'Being' as 'Existing' and the word 'Existence' as 'Being'. How inadequate is this system of signs we call language, in expressing something we all experience. Not that one would expect *The Shorter Oxford English Dictionary* to define adequately, in a few words, what a library of philosophical and theological texts have failed to do.

We all know what 'Being' is, but it is in trying to express it to others that the conventions of language fail us. Not all our thoughts can be expressed in words for, like the silent spaces between notes in traditional Japanese music, some of our most important thoughts are felt in those gaps between constructions of words.

It is said that one really knows a foreign language if one thinks in that language. Over the past ten or so years, Brent Harris has studied the language of painters so that he too can express this notion of 'Being'. Not surprisingly, he has chosen as his teachers those artists who have successfully communicated to him in this non-verbal language. Through his fellow New Zealander, Colin McCahon, he discovered the vocabulary of European and American abstract painters, such as Mondrian, Kelly, Newman and Reinhardt, whose spiritual concerns were so ignored by Formalist art critics. Harris also studied the more expressive vocabulary of his teacher at art school, Peter Booth, as well as Beckmann, Hartley and early Pollock.

In Harris' recent work he is using a limited palate of primarily black and white to create deliberate ambiguities of space. The written text used in some of the paintings is, like the symbolism in some elements or the vague references to other artists' work, used as an element within what is now his own language. In a recent interview Harris stated, "I am defining my practice, negatively perhaps, by recognising what I don't want my work to be."[1] He does not want each element within his own vocabulary to be isolated so that he can be easily categorized into one of the current 'Art Styles'. For instance, the hard edge geometry in his work is not used to the same purely visual ends as recent 'Neo Geo' paintings.

Harris' paintings are about 'Being' and rather than tackle this problem as a rational attempt at explanation, he is emphasizing the inherent 'Mystery'. One critical categorization that Harris would not mind being applied to his work is 'Spiritual', not in the sense of any specific religious doctrine but more in a universal sense of the mystery of Existence.

The history of twentieth-century abstract art has many examples of artists who have dedicated their lives to portraying the spiritual mystery of 'Being' but sadly, after their death the 'March of Modernism' has compelled the next generation of artists to paint in a style that looks radically different to what has appeared in the past, and so they have not carried on from where their predecessors left off. Harris is not concerned with a need to look different, but rather wishes to continue in the quest started by the older artists that have inspired him.

Michael Wardell

Notes

1. Ashley Crawford, "Brent Harris" *Tension* 15 December 1988, p. 23.

Sandy Herberte

Sandy Herberte
No. 1 1988
183 x 244 cm, oil on ply
Photography: David Sandison

Kathryn Kooly
Rome April 1989

Dearest Walter,

Since you gave me that first book of Franz Kafka's way back in our student days, I knew that through your love of our art institutes (which is mutually returned) you and they would one day come back to realism, the type expressed in your then favourite book *The Trial.*

Consequently I must fully support the inclusion of a realist painter like Sandy Herberte in this Perspecta. The realist, as we know from those long ago discussions on Kafka, is one not simply dependent on realist art as a changing form of 'art as style'. The realist I comprehended from you is the artist obsessed with the condition and acceptance of a material world and its spirit.

The expression of the realist style through art I would have thought to be unpopular these days, as it does not lend itself to the romantic notion of what art should be about, the neo-romantic concerns that our modern art institutes prefer for more passive interpretation.

From Masaccio to Caravaggio or Courbet to Pasolini, it is hard to define the realist spirit in between. Couldn't it have equally gone from Duccio to Leonardo, Rembrandt, Goya and Visconti. All could be acceptable if art, as through the genius of these artists, seemed to transcend life. I don't believe it to be the case in the former list of artists that they were willing to be victims of the mistakes that material existence provokes. They could not be saved by art.

William De Kooning might have been thought to be an unlikely supporter of material realism but as he said of Courbet, "He could walk in a forest and see something and just be obsessed with the bark on a tree. His painting is not tradition or nature or style but there it is."

There might also be a question asked: why those strict material realists got themselves involved with social problems. I suggest that those realist artists, as De Kooning suggests of Courbet, are not about tradition or style, but have an acceptance of the material that transcends art, one that must eventually be played out in a social arena.

Sandy Herberte's obsession with material reality might be superficially seen as yet another attempt at a realistic traditional style but already we may notice a welcome into a broader social arena. The painting does not have to provoke anything more than the material obsession. The lack of artifice can create a direction provoking the more sophisticated and often superficial social climate, turning material reality into a style for any appropriate and flippant reason.

Sandy Herberte is one of those perennial realists who try to insist that we look at a material world through the artist, not just look at the style. The passivity of Sandy's approach, lacking ideology and artspeak, can easily be seen as reactionary unless we accept the irony in this sort of painting, that it always takes its direction from a tradition of life rather than that of art. Because of this, like those other materialists, Sandy will be forced into a social arena.

So what about Kafka now, Walter? Well as our acquaintance Keith Looby, that failed talking Mural, kept complaining as he died, 'Administrators would keep repeating those words of Matisse, "Before beginning a life of painting artists should have their tongues cut out."' The dying Mural's reply was always that if there had not been painters like Courbet, with large tongues and social consciences that they didn't mind using, there would never have been an impressionist movement or a Matisse!

I think what the Mural meant was that there are times when art falls in love with itself and can be seduced by circulating institutional forces. There is acceptance then of cynical irony which is a poor relative to the lost idealism of satire. Hope then remains in a cold observance of material reality and acceptance once again of a reliable materiality not ready to lend itself to romantic illusion. Sandy Herberte's work is a revival of this constantly stubborn acceptance. But it is obvious he is already looking for a means of social provocation. He has invited myself, a person of enforced privacy to participate in this academy and comment on his work. This might be part of the realist's observation of the material world but it does not as yet necessarily involve the direction of the painting.

Kath Kooly

Paul Hewson and Linda Marie Walker

Paul Hewson and Linda Marie Walker
Matter (detail) 1989
120 x 165 cm, photocopy, perspex
105 Building, Minneapolis, 1972
Architect: John Burgee with Philip Johnson
Photography: Nathaniel Lieberman

This work was produced on the Canon Colour Laser Copier with the assistance of Canon Australia P/L, Copier Division, Adelaide.

Canon

Flat Interiors

Architecture is inherently concerned with the art of decay. (DECAY: a falling down, a cadence, decadence, caducity). This process of decomposition begins from the moment of conception. Indeed, we never see *new* buildings only those that are new to their decay. Such a decline has little to do with a gracious maturing, with a nostalgic aging, or with any concern about becoming outmoded or obsolete. True, all these processes take their irrevocable course, but I am more concerned here with a metaphorical decay, through which the building begins to reveal both its character and its characters.

There are two routes that this process of imaginal decay can follow. Both go nowhere in particular, but one has heart, is witness to the archaeology of fantasy that the building gathers to itself. Integral to this art of decay is the kind of dialogical encounter portrayed by Hewson and Walker. Such an engagement between buildings and aestheticians has a long tradition in the West (Ruskin immediately comes to mind). But Hewson and Walker's elegant response moves quickly through any stereotyped debates about formal aesthetics, past any concerns about style or functionality. The playful trajectory of their work scarcely involves itself with the sterile opposition between development and conservation. Praise or condemnation are mere by-products of their relentlessly whimsical desire to fictionalise the concrete, to locate the building within the complexity of the transparent city.

Of course, metaphorical decay doesn't exclude materiality. From Venice to Mexico cities are sinking, their foundations giving way. Right across Europe and North America, the substratum, the underground sewerage-ways and Victorian brick-built passages are collapsing. The subterranean foundations of the world's first industrial cities are crying out for attention. Their neglect has not been merely technical or functional, but imaginative. Instead of wondering how we want the city to change, we should realise that the city is already changing *itself,* has a view of itself. Despite showing us no crumbling cornices, no peeling paintwork, Hewson and Walker's work is paradoxically both an evocation and a listening to this change, this decomposition: *Here it is,* at the very heart of the new.

The images selected by Hewson and Walker, of the ultimate in architectural *verticality,* have themselves been taken from 'impossible' vantage points. They are unstable, momentary, but allow us to glimpse the illusion of transparency at precisely the same time that we look down on the roofs of the 'earlier' city. Roof-tops are as much part of the city's underworld as are any literal underground structures. Verticality is two-way: height creates depth. The prose pieces both seduce and unsettle. Like the photo-reproductions they place us, the viewers, in an in-between position, suspended, without firm foothold. Social realism makes way for imaginative realism.

Modernism celebrated by building itself, unknowlingly, on top of such decay. The postmodern is created from the decay of the modern, is heir to it. However it does not rise, phoenix-like and triumphant from the ashes, but emerges damp and fetid from the bits and pieces of its fragmentation. Hewson and Walker's work takes us to the heart of (the) matter, not in a process of heroic reconstruction but by hermetically gathering the reflections that from time to time shimmer across the fractures.

By reworking existing images, Hewson and Walker return us to the inexorable process of image-making in our culture. They play with images, fictionalizing density. Not just the city itself, but our metaphors of the city need to be constantly re-imagined. The prose-pieces are mid-wives to this process. They are post-Ruskinian in their moody, shifting images and sounds.

"Flat Interiors"? *Flat:* because there is infinite depth in surfaces. The literalisation of 'depth' to mean something *hidden,* some essence located deep within the invisible body, strips surfaces of their *imaginal* depth. Then 'appearance' and 'surface' inevitably become preceded by the adjective 'mere'. *Interior:* because the exterior contains a wealth of innerness. The literalisation of 'interior' to signify something *spatial* rather than a mode of perception which sees the interiority of all things, has emptied the building's face, its facade, of its soul.

By using the 'flat' technique of photocopying; by presenting us with translucent monumental exteriors, Hewson and Walker have directly addressed the foundations of the postmodern. (Monument: something that recalls memory). The image has become text and the text image. Objects dissolve. Through their work are we invited to catch glimpses of innumerable cities: the malevolent, parasitic, melancholic, progressive, hygenic, historic, futuristic, the personal and the impersonal. They offer an imaginal glance from the streets, from the roofs, the lift-shafts and air-conditioning ducts. They are servants to both the process of decomposition and to its re-viewing. By gathering space to itself, the building becomes a vessel for story, for image-making. By calling our vantage-points into question, invisibility is re-metaphorized. Surfaces reveal their depths, exteriors their interiority.

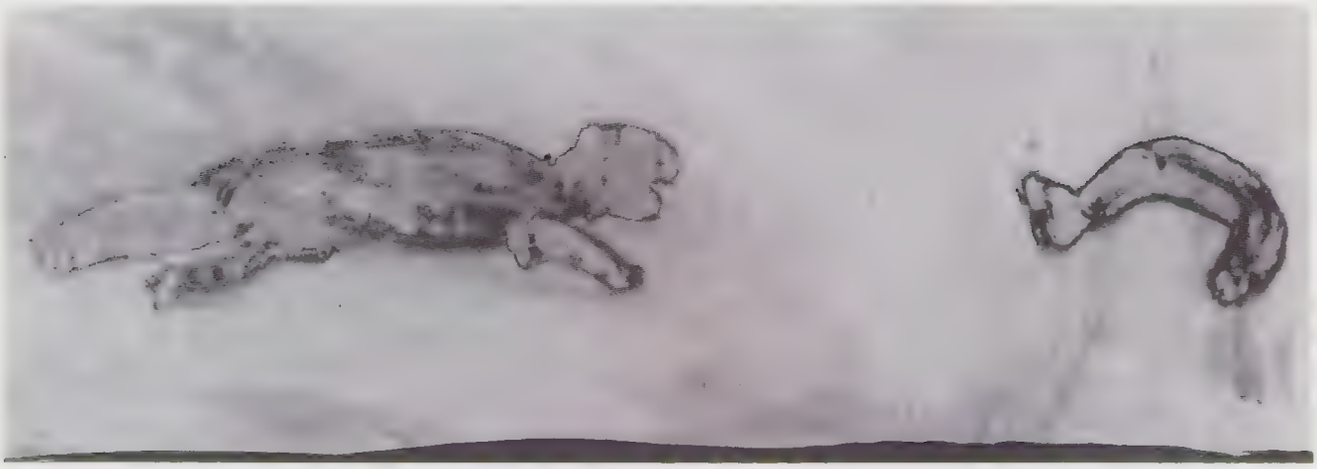
Peter Bishop

and intrigue: different bodies, unstable matter. Facades are covered with tableaus of forts and moats. Archaeology depends on felicity. The aging city fantasises youth. Way up where air is re-defined the earth is unimagined. Height has been expressed, history won't save the day, it's unrepeatable, messages are indirect. The story is in doubt, the picture wishes to return. The city screen inflames the quest for drama, infiltration is guaranteed. Characters speak outside the frame, but are heard. Highways are paper thin. Remembered walls adapt the dwellers to interiors embraced by cables. When watched from a plaza the wide static image is transgressed by reflections, the marble floor swallows the floating ceiling. Older buildings are inlaid with shapes of time, new buildings rise from ruins, dust blows into wet cracks. The altitude of gloss, the flat map, the model upon the table, all prescribe the impossible point of view. The

Allure (detail) 1989

Kendal Heyes

Kendal Heyes
The Suicide of Eurydice 1989
from the **Antigone** series
75 x 68 cm, gouache and pastel on paper
Photography: Tim Marshall



Kendal Heyes
Scenes from the Story of Gwion 1985/9
one of 8 drawings, 17 x 49 cm
acrylic on paper
Photography: Tim Marshall

Gwion, a young boy given the task of stirring the cauldron for the witch Cerridwen, accidentally tastes the brew, becomes omniscient, realises that Cerridwen intends to kill him and runs away. Using the powers drawn from the cauldron he continually transforms himself in various ways to escape Cerridwen, who transforms herself appropriately each time in response – he plunges into a river and becomes a fish; she changes herself into an otter, etc. When he becomes a grain of wheat, she changes herself into a black hen and swallows him. When she returns to her own shape she finds herself pregnant and nine months later bears him as a child. She cannot bring herself to kill him, so ties him in a leather bag and throws him into the sea. He is carried into the wier of Gwyddno Garanhair in Cardigan Bay, and rescued by Prince Elphin.

~

Antigone, daughter of Oedipus, has two brothers, Polynices and Eteocles. They kill each other in battle. Creon, ruler of Thebes, orders that Eteocles shall be given a hero's funeral, whilst Polynices is to be left unburied. The penalty of death is promulgated against any who should defy this order. Antigone alone dares to do so, in the name of familial and sacred duty to her dead brother. Having tried and failed to persuade her sister Ismene to join her, Antigone performs burial rites for her brother by night, and is caught. Creon's son Haemon, to whom Antigone is betrothed, pleads for her life, to no avail; she is condemned to be buried alive, and walled up inside a stone vault. Creon eventually reconsiders his actions, but it is too late; Antigone has already hung herself when Haemon and Creon arrive at the tomb. Haemon takes his own life by falling on his sword. Upon hearing of her son's death Creon's wife Eurydice also takes her own life.

~

I am led through a concatenation of oppositions, mutually defining differences – otter and fish, greyhound and hare, eagle and sparrow, young and old, (law of) man and woman, state and family, human and divine, diurnal and nocturnal law, the dead and those who survive them, etc. 'Both sides seek each other and flee from each other. I am, and there is in me and for me, this mutual conflict and this unison. I am the combat. I am not one of the combatants; rather, I am both combatants and the combat itself' (Hegel).

Kendal Heyes

Pat Hoffie

Pat Hoffie
Gagged 1989
300 x 150 cm, oil and acrylic on canvas
Photography: Kevin Boyle

Canon

The combination of differing histories, traditions, images, theories and genders, and their consumption, inherent conflicts, political determination and aesthetic consequences, has inspired the work of Pat Hoffie over the last two years. Through this conflation, Hoffie is questioning the notion of 'cultural convergence', the idea that cultural ruptures, clashes and wounds are becoming increasingly fused, sealed and thereby nullified.

Hoffie's painting has always addressed feminist issues, in particular the problem of "working within a discourse – painting – from which women have been traditionally excluded".[1] Feminist criticism has contributed substantially to theories of the Other, especially as they affect the clash of cultures, the relationship between Occident and Orient, and the modes by which images and events affect the interaction between cultural domains. It is not surprising, then, that Hoffie's interest in Feminist issues has led to her transition into, and critique of, 'cultural convergence'.

Convergence, for Hoffie, operates on a number of different levels: aesthetic, conceptual and material. In the Perspecta installation, Hoffie incorporates the materiality of canvas, zinc and the laser photocopy together with their implied histories: tradition, science/reproducibility and ephemerality. The references to the essentialising dichotomies of male and female are clear, but beyond that, Hoffie explores a wider field of enquiry that has preoccupied many painters this decade: appropriation and authenticity. Where can authenticity lie in the appropriated image and, furthermore, how can one's 'true' identity be articulated in the confluent world Hoffie represents? Can we salvage the authentic from the appropriation or is the authentic simply a produced entity? Ultimately, what interests Hoffie is the way in which the authenticity of an image can change – for instance, the debate surrounding the cleaning of Michelangelo's Sistine ceiling: which layer represents the artist's final hand?

Perhaps the most intriguing aspect of Hoffie's work is her examination of where meaning can lie in the convergence of appropriated images. The bombasity, wit, electrifying intensity, vibrancy of colour and energy in her paintings increases the optical play so that the viewer's focus is continually pushed and pulled through the interstices. It is from the spaces between the appropriations that Hoffie speaks. She does not create a narrative, a context or a construct, but throws up a host of conflicts and tensions amongst the polarities of East and West, male and female, thereby provoking the viewer to, with Hoffie, consider the prevalent cultural condition where centrist thought absorbs and abrogates the margins.

In the works produced during her residency at the Queensland Art Gallery in 1988, Hoffie submerged, overlayed, interspersed and intersected a variety of symbols for differing cultures: the feminised male figures from Michelangelo's ceiling, Geisha girls, a video image by Peter Callas and elements of Eastern and Western popular culture. In one image, the words "Yellow Peril" refer to the traditional fear Australians have had of Asians and the ways in which that is being politely (but not effectively) redressed by exhibitions such as *Idemitsu* and *Imperial Robes.* Hoffie always maintains double meanings in her work: an outline resembling her own portrait is also the outline of Sid Vicious, hero and martyr of Punk Rock. Hoffie's is a world permeated by "trade, media, missionaries, commodities, ethnographers, tourists and the exotic art market".[2] Each represents a form of ownership of the cultural image, an ownership replete with ironies; such as the $52 million purchase of Van Gogh's *Sunflowers* by a Japanese insurance firm, or the Japanese funding of the restoration of the Sistine Chapel, or the quest for Aboriginal land rights in a country which is becoming increasingly attractive to Japanese developers. These are all issues which interest Hoffie and they represent the implied, understated, but no less poignant, force in her work.

After almost a year, this artist has returned to the representation of women (having only painted male nudes last year). In the Perspecta work, Hoffie has juxtaposed the image of a gagged Geisha with one breast exposed (from Japanese *manga* or comic books), a 50's xerox image of a white woman being examined by a male hand, and an aboriginal woman with a Porsche T-shirt. The ownership of the female image clearly transgresses cultural domains. Hoffie's use of the Australian outback in this context disrupts the essentialist belief in a mythic Australian red centre and the concomitant notion of the Aboriginal woman in her 'natural habitat'. Non-indigenous white Australians have a curious presence through their absence in these scenes. They invoke the Western melting pot of disenfranchisement and cultural commodities that has motivated Hoffie's critique.

While Hoffie seeks to probe the notion of cultural convergence, she also interrogates the standard constructions of cultural clash. She points to how our persistence in citing the dichotomy, oppositions such as East and West, tribal and civilised, outback and urban, male and female, tradition and 'postmodern', simply facilitates our consumption of the binary polarities without breaking down the parameters of their construction. Hoffie re-introduces the ruptures, both invoking their memory and meditating on how they can be reconstituted. She helps question the litany of binary structures and creates images which are at once intoxicating in their integration and intelligently humourous in their unexpected connections.

Victoria Lynn

Notes:

1. Artist's notes, March 1989

2. James Clifford, "Of Other Peoples: Beyond the 'Salvage' Paradigm", Hal Foster (ed), *Discussions in Contemporary Culture,* No. One, Dia Art Foundation, 1988, p. 122.

Melanie Howard

Melanie Howard
Number Sixteen 1989
90 x 183 cm, oil on linen
Photography: Michal Kluvanek

I. TWO WORDLESS ACTS

It lies in my hand, mysteriously involuted.
Its weathered surface exposes two possible coatings –
an outer, chalky layer, with regular, ever diminishing
rust coloured striations –
and an inner skin, dully opulent, pearly,
slippery as water.

Inside, the creature has withdrawn, invisible to me.
At one time, it was small as a pinhead.
Its growth dictated the ever widening convolutions –
a blind process of secretions and accretions –
an uncomfortable process of accommodations –
an unknowing act – a continual stepping back.

My eye, external to this thing, perceives
a configuration which feels right – looks right –
satisfies in some wordless way.
Partly remembered education tells me that this form
obeys an elegant set of mathematical relationships.

The creature's eye, internal,
maps small cracks – subtle striations – filtered light –
an arc of shadow always slightly ahead
of its slow, cautious movement outwards.

II. KNOWING AND PROPHESYING

She tells me that she always sits on the floor.
The lines are tentatively mapped.
Her brush in hand, she "knows" how to put the paint on,
she "knows" where.
Her mind is empty of any image, her hand moves –
paint to canvas – canvas to paint.
It is a focussed concentration – a rhythm –
a disciplined act – an act of intelligence –
not intellectual – sufficient to itself.

My eye feels too close to take in the image.
I step back, back to get the whole picture.
Even the small paintings feel big.
From here I see a fugal progression
of orb succeeding orb – they resonate.
Lines intersect lines – lyrical imprecisions –
dreamy geometry.

I am still too close. I move my head back.
I feel the wall behind me.
Some of them are faint – so pale they're barely there.
But, underneath, a tracery of lines –
I step forward again – right up close, to see.
The paintings offer up their surfaces.
I see that each painting is several.
No spare geometry here.
I see thin, incisive pencil marks – minute variegations
of chalky white and cream.
laid and overlaid, flattened with spatula –
crevices – arcs of colour –
they are rained on, watery.
I want to touch – I want to go inside.

It is hard to keep this point of light fixed in the eye.
It flickers – dwindles and expands.
A web of tight muscles keeps the focus.
Water blurs the edges –
A nimbus of wet pinpricks around this tiny orb.
Still there – a muscle spasm keeps it in existence –
singled out from the indistinguishable.
Extremities become insubstantial – transparent –
The head is enormous – it is full of light.

III. NEW PARTS OF SPEECH ARE NECESSARY

I tell her that I am having a problem with words.
Too specific, too loaded, I am afraid of weighing
her images down with distinctions, definitions, the
particular. She tells me that hers is just another
language,
so I look again, and begin to parse, decline,
punctuate.

I see – she sees
I feel – she feels
I am – she is
I look at what is underneath.
I see lines – intersections – spheres – arcs –
the syntax of a wordless order – geometry.
It carries with it the promise of
structure – order – correlation.
But it is stripped of the explicators –
the letters – the words – the arrows.
Her language maps the endlessly mutable.
Her language is ineffable.
I look at the surfaces.
These are the inflexions of her language –
the nuance – the subtlety – ambiguity.
The traces of that wordless act of craft
transform marks into eyes – orbs – azimuths –
celestial bodies.
This language maps the arbitrary edges
Charting what is between.
This language maps sensation –
It traces the intersection between self and external,
Finite and infinite.
Wordless, but not silent –
This language is a notation for possible sound.
A sound made elsewhere.

Anne Brennan

Narelle Jubelin

Narelle Jubelin
The Unforeseen 1989
68 x 110.5 cm, Petit point in carved wood frame
Photography: Peter Smart

Our geologists are looking for treasure buried in volcanoes.

Courtesy McCann-Erickson, Melbourne

The unforeseeable *objet (petit) d'(a)rt*

A full page advertisement in the national press attracts my attention. It demands to be read because it presents itself as a fairy tale romance; there is a line drawing at the top of the page and underneath, the narrative is set out in large print, as if for those who are just learning to read. The story's title is also a fable of modernity: "Our geologists are looking for treasure buried in volcanoes" and it tells of a large corporation's search for gold in the Pacific – through the Solomon Islands, Indonesia, the Philippines, Tonga, New Zealand; an exploration in search of treasure, reminiscent of earlier expeditions – another wave of European vision in the Pacific. The corporation, we learn, has surveyors in field camps throughout the region, searching for gold, close to the surface near volcanoes.

Although there is a RAIDERS OF THE LOST ARK feel to the enterprise – "intrepid geologists back-packing it through steaming hot springs and sulphurous smoking volcanoes", there is a very clear bottom-line: ". . . last year our explorers nearly doubled our gold reserves and the search for more has been intensified. Because gold puts more value in the dollar for every Australian." The corporation comes to represent the nation in the terms of a benevolent paternalism. While we may wonder who is the "our" of "our explorers" and "our gold reserves", it is the "more" which is of more interest, the "more" which is the key term and the basis of a psychic energy motivating an acquisitive colonising desire.

But here, of course, our concerns are aesthetic rather than ethical (although it might be gently insisted that the appeal of this economic power is rendered most precisely in aesthetic terms, in the employment of rhetoric – and poetics – through the repetition of a certain narrative form, which is easily recognizeable in its easy, comforting pleasures.)

If, however, we expect the image, rather than the text to comfort us, in its absence of an ethical concern, a rude shock awaits us. The image is in fact a violent one, although its violence only lies partly in its ostensible content. Reminiscent of the kind of line drawings which illustrated Nineteenth Century adventure story books: Great Men and Daring Deeds in Exotic Lands amongst Strange People, the image repeats the romance narrative of the text, interpreting it in the light of a Hollywood rendering; Harrison Ford, emerging from the wilderness. The darkened foreground frames the picture; a figure emerges from this dark space into the scene which is framed; the scene is full of activity – the "natural" energy of active volcanoes, the activity of mining; a jeep, another small figure waving at a seaplane which is coming in to land. The figure in the foreground steps forward to take up a position within the world enclosed by the frame. But where is he coming from and who is looking? Who might also occupy the viewer's imaginary position? For it's as if the figure is emerging from a cave and the low viewpoint suggests that another is lurking in the shadows, looking on, someone whom we cannot see.

An ecological perspective might place the earth itself at this point; the earth gazes at the world – Mother Earth, to personify it in a certain (romantic) primal way, one which replaces a paternal for a maternal benevolence, while still remaining trapped within a familial framework. From another philosophical perspective, the earth's gaze is also what Merleau-Ponty calls "the flesh of the world" – that originary place, too fragmented and undifferentiated to be called a "point", which is the position of the other – Lacan's *object petit a.*[1]

In the petit-pointillism of **The Unforeseen,** this dialectic of the eye and the gaze is explored within a reflective process which opens up an object like the corporate fairy tale, penetrating it, so to speak, with the gaze of an other perspective. **The Unforeseen** mimics the process of exploration in its ritual scarring of the surface (the poker work and the work of open cut mining) like a tattoo inscribed on the skin. Unlike the undifferentiated gaze, which comes from everywhere at once, **The Unforeseen** is focussed in its intent, contained by a frame, which acts as a metaphor of the research process itself, standing for the boundaries of a field of vision, pointing to the limits of any such process. And so the activity of exploration and the pursuit of a certain knowledge which lies behind, in this case, the search for natural resources can also be seen from that position from which it is possible to say: "You never look at me from the place from which I see you."

© Helen Grace
March '89

Notes

1. Jacques Lacan: "Of the Gaze as *Objet Petit a"* in *The Four Fundamental Concepts of Psycho-analysis* (W.W. Norton & Co., New York, 1978).

Mark Kimber

Mark Kimber
A Measure of the Unmeasurable
80 x 150 cm, collage; silver bromide paper and C-type colour
Photography: the artist

The broken wing of an angel, or the wing of a broken angel is the remnant of a dream, a dream of flying. The dream implies liberation and above all transcendence, from the 'everyday' earth-bound existence to which humanity is fated unless the means of escape can be found. Double exposed, the skyscrapers of New York City (circa 1930) contrast the ethereality of the wing with the materiality of structures which represent the hopelessness of internment.

As a symbol of emancipation the severed wing, isolated, does not readily fulfil its reason for being. It is not only severed but also plotted for measurement, spread for scrutiny and dissection, a captive of cynical science in the vain attempt to understand the spirit from which it was torn. Alone, it is an allegorical object of despair and were it not for the symbol of the Golden Mean which embraces the extremities of the wing, then despair would be the final chapter.

The Golden Mean, an ancient speculative system of measurement based on 'divine proportion' and upon which the temples were allegedly constructed, gained legendary status by virtue of its acceptance as an established postulate having, or requiring no proof. A response to the inaccuracy of the ancient ruler, the Mean referred to the point at which accurate measurement is no longer possible so that the search for a solution enters the realm of mysticism. It is therefore the secret passage of escape, the key to understanding all that is beyond measurement; hence, **A Measure of the Unmeasurable.**

There is a connection between the images of wing and city which can be found in the influence of French architect, poet, and artist, Le Corbusier. In creating a *modular* system of design based on proportional harmony in basic human measurements and relative standards, Le Corbusier believed that the dehumanizing effects of monotonous mass produced architecture would cease to exist. He looked to classical architecture, in particular its 'Golden Section'[1] to introduce into industrial architecture a rule of law encompassing both nature and art. The Parthenon for instance, exemplified a functional structure while retaining the harmonies that are in 'accord with the axis that lies in man'. This criterion of harmony or axis upon which humanity is organized in perfect balance with nature (and probably the universe) when applied to architecture would free the people from slavery by turning the architectural enslavement into the slave. "It is in moments such as these", said Le Corbusier, "that architecture soars, leaving the brutal and the material and attaining to spirituality."[2]

The collage is a gathering of often disparate information and in this respect it is like a map. Maps are metaphors, given form, and subject to constant change in accordance with systems of measurement and the imagination of the cartographer. They stand for contemporary knowledge and display in code, that which has been conquered. It is by them that we are able to find our way. The photograph, from which these collages are constructed, is perhaps the ultimate map, an image of 'reality' in which our faith might safely be invested, and yet the photograph or map which provides information beyond its clearly defined boundaries is rare. Without the intuition of an artist, at this point another map is required.

And so it is not merely with the face of the Earth but also with the image of Heaven. Imagine the Madonna, the sum of a thousand paintings, existing as one archetypal image. The 'Queen of Heaven', is no longer a light in the dark but personified in human form and thus the inexplicability of the spirit is to all intents and purposes vanquished. The icon, then, is also like a map, enabling the spiritually impoverished to navigate in territory where no rule exists.

The face of Sybil, the prophet, taken from Michaelangelo's 'chartered history of human spirituality' in the Sistine chapel, is, as we see it here, fragmented and changed with the aid of a video analyser. Each piece has been coded and/or numbered so that in the creation of a new image based on the old, the generations of reconstruction are visible. The controversy surrounding the cleaning of the Sistine chapel and the consequent changing of its store of iconographic information has provided an inspiration for this work, which might be seen as a metaphor for history itself. History, a collage of written information which charts human activity is based on 'fact' and sold as truth by those it is created to serve, the brokers of power. **Sybil** is a history within a history where each part of the re-presentation is clearly visible within its broader context. Like the cleaning of the chapel, Sybil's re-creation is arguably an act of iconoclasm which asks rhetorically, if the icon is changed or destroyed, does another not appear in its place?

The Glimpsed Distance, which returns us to the theatre of architecture and morality, is a vision of doubt. The title, while originally applicable to the cathedrals of medieval Germany is equally relevant today in its description of a commonly experienced phenomenon of which we may scarcely be aware. Walking through the streets, alleys, plazas and gardens of town and city, it is probable that parts of distant structures will be momentarily visible. The 'glimpse' may barely inspire a passing thought and yet there is something quite sinister in its interpretation. Whether it is a cathedral spire of times past or a towering modern skyscraper, the effect is the same: we are reminded of our insignificance in relation to the symbols of what is essentially temporal power, church, state, or multi-national corporation. This is Le Corbusier's nightmare, when the art of the architect 'soars', leaving humanity behind it.

Collage as it is used by Mark Kimber in all of these works is something akin to an inner map, where borrowed information is assembled to depict associations of thought and imagination at a given time. The centrepiece of **The Glimpsed Distance,** Michaelangelo's tragic figure dragged into Hell, is an expression of those times when the positive itself is swept into the depths. We know that in spite of all that is good and hopeful, the dreadful continues to exist and its presence is ever threatening. Even the ubiquitous symbol of the Golden Mean, and the tiny images which inspire hope, are a troubled presence here, but a presence nonetheless and a testimony to human endurance.

The images employed in all of these works connect the past, present and the future so that the artist functions not simply as the creator of images isolated in time, but also as a participant in an ongoing complex and infinite process. I am reminded of the words of Rilke: "He who cannot see himself within the context of at least a 2000-year expanse of history is all his life shackled to days and weeks."[3]

David Broker
February, 1989

Notes

1. The 'golden section' is an architectural term which refers to proportional beauty administered in classical architecture, or that part of the building in which there is evidence of the principle of the Golden Mean.

2. Quoted by Peter Blake in *Le Corbusier Architecture and Form,* Great Britain, Pelican, 1960, p. 140.

3. Quoted by Lawrence Blair in *Rhythms of Vision,* Great Britain, Paladin, 1975. p. 222.

Robert Kinder

Robert Kinder
Threat 1988
290 x 460 cm, paint, charcoal, lead, wood
Photography: Bryan Seibel

Approaching Kinder's work is analagous to taking a "tracking shot" through constantly changing, transparent scenarios, of the inner mind, body and society – tokens of an environment under threat. Areas of each work can convey mood, locale and events.

As he frequently suggests in conversation Kinder's work questions the state of sanity in a world of sanctioned violence and fear. His is a subterranean sensibility concerned with a psychological drama of a Police State under surveillance. His work pivots on a central dilemma: the tension between Aestheticism and Social Realism. His desire for solutions to social ills is accompanied by the knowledge that this is difficult, and his aesthetic preoccupations also might contradict his strongly felt social concern. In terms of aesthetics, his work has its roots in the elegant and subtle surfaces of European tradition. This results in relatively ambiguous imagery rather than explicit statements.

As Kinder admits, his obsessive concern is the abuse of power, its organized exterminations, systematic strategies of media misuse, torture, exterminations and the use of fear to control society. Kinder's references are influenced by French Theory, particularly Foucault's examination of state structures. Its themes center around capitalism's threat to the balance of nature: the limits of ideology; the limits of text; limits of interior psychological space; the physical limits of pain, punishment, purges and prison, and the degeneration of society in general. Considered in the terminology of Deleuze, another of the theorists Kinder quotes – these crises lead to the choice between accepting the controls of the "socius" or becoming a "radical nomad".

The strength of Kinder's work is situated on irresolvable tensions, for on the one hand he desires a "healing" or weaving together of the fabric of society, while on the other, he indulges in a fascination for nihilistic destruction.

This nihilistic fascination can be sensed in the atmosphere of foreboding, in the empty black and white areas, in the disconnection of images or the fragmented "hinged" panels and newspaper text. Kinder's fragments of newspaper text, which usually refer to torture and violence, are themselves amputated from references to ideological violence. Kinder refers to Foucault's examination of state structures from the perspective of the powerless. He quotes from torture victims, juxtaposing their statements or quotes with images of walls, prisons, surveillance systems. In a sense Kinder's panels are a metaphor for the mind and body torn apart, of nature destroyed or the socius in a process of disintegration.

There are other ways of interpeting Kinder's use of newspaper print. The incisions and erasures in his texts hint at lapses of memory, censorship, and the arbitrary choice or neglect of news items. The gaps and fragmented words also refer to what is not said in newspapers. Kinder perceives the text as "image", through disconnecting and dissociating words from meaning.

Kinder's images should not be read as narrative. More is to be gained if they are read as "collages of suggestions" and disparate images. They are also "collages" within collages, in so far as they are fragmented, richly varied in texture and material and additionally communicate as macro-collages.

The surface of Kinder's work could be read as the body, nature or "socius", which has become fractured, burnt, twisted or disintegrated. In **threat,** 1988, metal pipes emerge – suggestive of suffocating factory chimneys or extermination camps. There is also a tense ambivalence in his treatment of edges. Hard, sharp, cutting edges suggestive of gigantic factories, totalitarian bureaucracies or what Kinder calls the "death machine," threaten the softened, frayed, torn edges nature, man and society. His aestheticism comes to the fore as the edges dissolve and blend harmoniously into the canvas of a visual joy, intensifying our sense of ambivalence. While we are repulsed by the message of the text and the harshness of some of the iconography we simultaneously admire its subtle beauty.

This ambivalence increases as precise, technical drawings emerge from the softest and most "natural" of areas. These diagrams can generally be considered as metaphors for capitalist strategy and technology. More specific details include searchlights, walls, prisons, staircases, windowless buildings, indications of internment, and burnt timber fallen or falling from its surfaces. Also, he overtly quotes from victims of fear, juxtaposing these with images of walls, prisons and surveillance systems.

Kinder provides us with fragments, fragmentary evidence. What he gives us are suggestions and clues but never an exposé. Kinder does not pretend to solve the problem. Instead, he delivers his deeply felt obsession, his personal dilemma: the social and politically responsible desire to aid society rather than surrendering to the nihilistic fascination of its disintegration. Kinder's work becomes an arena for shifting interpretations of spectacles of life and death "convicted" to perpetual motion.

Jane Magon

Shaun Kirby

Shaun Kirby
Dead Letters, The Wounds of Christ 1988
220 x 410 cm, synthetic polymer paint on seven canvases, two removable wood dividers
Photography: Art Gallery of South Australia

Shaun Kirby is prominent among a number of younger Adelaide artists who deal with imagery heavily implicated in an ongoing discursive hegemony, with the 'narratives' by which the culture asserts and continuously reconstitutes itself. His work taps the energy of this discourse and throws its processes into relief.

Where others are, variously, deconstructive, dismantling, analytic, Kirby's work seems typically to wish to locate those conflations of our culture's tropes and myths where these are seen to be most powerful and to be so through their meshing with each other in configurations of reinforcement. His pictures heighten the power's irrational, undisclosed bases.

As well as being powerfully affective, typically it is the language *of* power that is examined. The pictures present fragments of discourses, fragments of exemplary scenes of compulsion, of surbordination, affiliation, of allegiance demanded or forced.

Kirby's practice presents an enigmatic face. **Dead letters, the wounds of Christ,** his largest painting to date, is representative of much of his recent work – in its reticence, authorial distance, and authorial invisiblity. Images are chosen, and placed and represented, with calculation – though *not,* surely, towards the creation of more or less univocal meaning. Kirby's paintings do not 'speak' to us, are not emanations of a voice: they are deliberate constructions made to generate quite plural readings no one of which do the pieces ever fully endorse. Enigma gives rein to the viewer/subject. At the same time the style's 'cool' disavows our passion – the excitement created through the collision of its imagery's significances.

Abstractly the works most usually have a kind of beauty – through equal parts of balance, calm and restfulness. Yet, as in **Dead Letters,** the content is purposely at variance with this. Here for example are various signifiers of femaleness. The centrally placed hand, conventionally stylized and graceful, common from the Renaissance onwards, and seen in countless court portraits, in pictures of saints and madonnas, as well as female beauty, suggests female legs and torso. The wound on the hand invokes both the Crucifixion and the vagina. Numerous equations and equivalences are thus allowed.

In powerfully intriguing contrast is the style in which much of this imagery is manifested. The styles are quoted, doubly and triply mediated: styles of the past, from woodcut in this case, and made up from a fully conventional repertoire or vocabulary of given forms – (such as the standardized hand). The quotation process excerpts *details* (trailing suggestive wisps of context), and, in magnification, also abstracts lines, shadings and crosshatchings – to almost non-descriptive marks: certainly to an inexpressive regularity, the numbness of lines drained of inflection. The slow pace of these lines sits in tense relation to their 'content'.

The result – a kind of horror, frozenness and calm: and *mystery.* The hand which cues in so much of the meaning is startingly focussed upon, as if it is 'evidence'. And as everyone knows from old crime movies – the *clue* is always ambiguous, hermetic, not quite yielding of its meaning, though it will undoubtedly prove everything, at some point, if the camera and editing have so privileged it in the story.

A narrative aspect much stronger than in this painting has been a feature of some other Shaun Kirby pieces in the past. Kirby can employ various of such visual syntaxes with great confidence and conceptual forthrightness.

~

Shaun Kirby's imagery is interestingly 'public' and 'given'. It is often Biblical for example. But the biblical is frequently treated in almost filmic 'psychological close-up', isolating a frame from the (public) biblical narrative. So close, so distorted, so removed from context are these filmic 'takes' that they become obscure, ambiguous and ambivalent. *And,* paradoxically, the process also has the effect of universalizing, of generalizing the depicted incident's actuality and meaning. So close is the focus, so removed is the, say, biblical context, that it becomes *a* hand in *a* wound, an actual, particular hand, etcerera, more immediately than it is *the* hand in *the* wound, almost as if it is a particular incident given resonance by its echoing of a generic pattern or story, which it confirms and by which it is confirmed.

The artist's imagery is also "public and given" in being from informational, popular sources (albeit often those of the past) – woodcuts, etchings and engravings – so that aspects of the styles *within* the painting have their sources' open manner of address, as of transparency, and where they are *of* the past then their mediation in the painting (via magnification in the manner of the tone dropout photographic process for example) will give them a dislocatedly modern look, the old given the currency and credibility of the new.

Both *the imagery* then – *and* its source narratives – *and the styles* are public, given, and presented with some impersonality. And, in being quoted in truncated, sample form and in being overlaid with other imagery, with imagery in styles of different sorts, they are de- or re-contextualized, ambiguously, and become powerful traps for meaning.

~

Kirby's is a manner of working which, most usually, *presents images* – rather than offering works to be responded to as paintings primarily. In this they stress meaning as their issue *over* style, positing or presenting an image, and its resonance, as visual fact. Invariably coolly handsome, they have, undeniably, a style, very much that of *today's* visual rhetoric, of design.

~

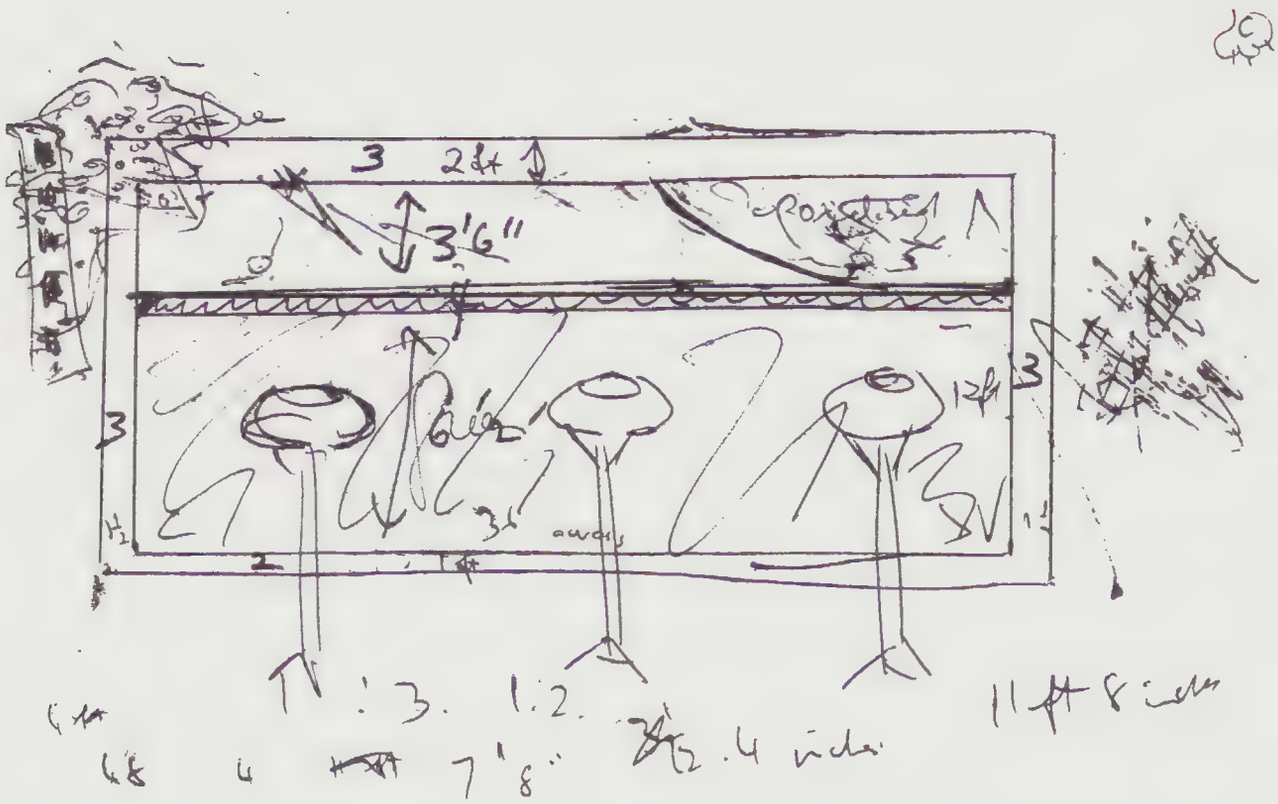
Kirby deals with the Image (with images) as embedded in various discourses or even as evocative of 'the' master discourse (or of the *idea* of it perhaps). Employed in strikingly unusual combinations, it suggests revelations of a kind far more modern than the image *sources:* the combined imagery of any one painting is likely to seem as if it *threatens* meaning, threatens the disclosure that its style's orthodoxy and muteness hide. In this it is both *like* (in operation) and *un*like (in mystery) a much simpler painting such as Rosenquist's blithe pop piece *I Love You With My Ford,* say.

Kirby's work embraces the political via its recognition of these images and their discursive frameworks as constitutive of our reality. It is work that adds to, does not simply duplicate, the current art in Australia that deals critically with meaning and its hegemony.

Ken Bolton

Jennifer McCamley and Janet Burchill

Jennifer McCamley and Janet Burchill
Untitled - Red 1989
approx. 152.5 x 122 x 15 cm; acrylic, paper mache, plywood and wood
Photography: Peter Smart



Before and after the law

A number of artists have recently taken up the theme of décor or decorum (Steig Persson, Carole Roberts, John Young), but few have realized the impossibility of ever finally making it a theme. In a certain way, we might say that the "theme" of Janet Burchill and Jennifer McCamley's art is the impossibility of making décor or decorum a theme.

In the work before us, we are simply presented with a series of proportionately arranged objects; there is a kind of "classical" balance and restraint here, an obvious proportion, analogy or metaphor. As we say, a constant theme of their work. But also here – unpresentable – the very enigma of proportion itself. Try to seize the work, try to grasp its proportions. Do we start with the parts and induce the whole, or begin with the whole and deduce the parts? And this would be the enigma of all proportionality, all law. In the fraction

$$\frac{OA}{OB} = \frac{OB}{OC} = \frac{OC}{OD} = \ldots m$$

which expresses the famous "golden section" or "golden mean", undoubtedly at play in this work, the enigma is that at the same time each individual fraction cannot be given until the general proportion is determined, and yet the general proportion cannot be determined until each individual fraction is given. Each part of the series must at once be given by the general series and give the general series. There is a certain simultaneity or at the same timeness that at once makes the proportion possible and impossible.

And in a sense it is precisely this impossible simultaneity or at the same timeness that Burchill and McCamley are trying to present (exactly that simultaneity or at the same timeness "all-over" or "field" painting tried to give us too: Pollock's and Newman's work, for instance, is also a play on proportionality, either in terms of colour or the division of the canvas). A simultaneity or at the same timeness that is part of any law, any system of jurisprudence – one of these being, of course, decorum or "taste" in art. In a great number of their works – *I.M. 0-10, Fidelity, Famous Last Words* – Burchill and McCamley have connected these "themes" of proportion, the law and value, if only to show that they cannot finally be made themes, cannot finally be represented. In a real sense, it is just these that must be excluded for any theme, any distinction, any taste in art to be possible. To say again, what they are interested in is what must be excluded – a kind of paradox or simultaneity – to make the proportionality, analogy or judgment of themes, law or value possible.

In this sense, Burchill and McCamley are continuing a long philosophical and artistic investigation into the common "origin" of both economics and mimesis. Nothing could be more "political" than this kind of art, though again it would be more an enquiry into what allows that taste or judgement that underlies the strident sloganeering of most political art, what makes politics in art possible. Burchill and McCamley's interest in the institutional siting of art, the contextualization of their own work, can be understood finally as an attempt to question the proportionality that underlies political, perspectival space, that invisible point-of-view or vanishing-point – the position of the Prince – that organizes the space of the Museum today.

It would not be too much, perhaps, to call the work of Burchill and McCamley ethical in the highest sense. Obscure, but also very simple, their work posesses that quality attributed by Walter Benjamin to another great jurisprudentialist, Franz Kafka: not deep but unfathomable, like the answer of the doorkeeper before the law.

This work, like all their work, is inscribed on tablets, is about the breaking of vessels, the impossibility/ transgression of the law. A law at once immanent and transcendent. Think of it as a parable. Not to reduce it to a question of religion (for that too would only be a theme, much like décor or decorum), but to think what cannot be thematicized, presented in religion, what religion necessarily excludes. The real "decorum", "taste" or "judgement" at stake in Burchill and McCamley's work is how they choose to present what cannot in truth be represented. A kind of judgement without criteria. Juris-prudence. Before and after the law.

Rex Butler

Fiona Macdonald

Fiona Macdonald
An Untitled Illustration, Man's Mind pt. 1 1987-89
54 x 49 cm, type-c photograph, hardwood frames with lead overlay
Photography: the artist

Fiona Macdonald uses photography to approach her subject, but also to distance herself from it. Through photography she is able to represent an idea without enacting it, to illustrate a concept without producing an example of it. These photographs gesture toward painting through reference to the generic styles of Renaissance portraiture. But this is too lame a description. Rather, it should be said they pretend to painting through the imitation of its style. And so they remain; replacements, stand-ins – paintings by proxy only. These photographs can be realised as a sign for painting. And it is 'painting', as the imaginary figure conjured here, which in turn functions as a sign for, and also partakes of the presence of the 'art object'.

* * *

Based on the simplest geometry of cube and circle, the Church of S. Maria della Consolazione at Todi, thought to have been built to a design by Bramante, is one of the most poignant examples of the centrally planned church. As the ideal church of the Renaissance, the centralised plan developed from an idea we know best from Leonardo's drawing – Vitruvian man, the figure inscribed in a square and a circle. This image was of fundamental significance in Renaissance thought as it appeared to reconcile the mathematical cosmology of Greek philosophy with the Christian belief that Man was made in the image of God. God became equated with number and Man became, quite literally even, the measure of all things.

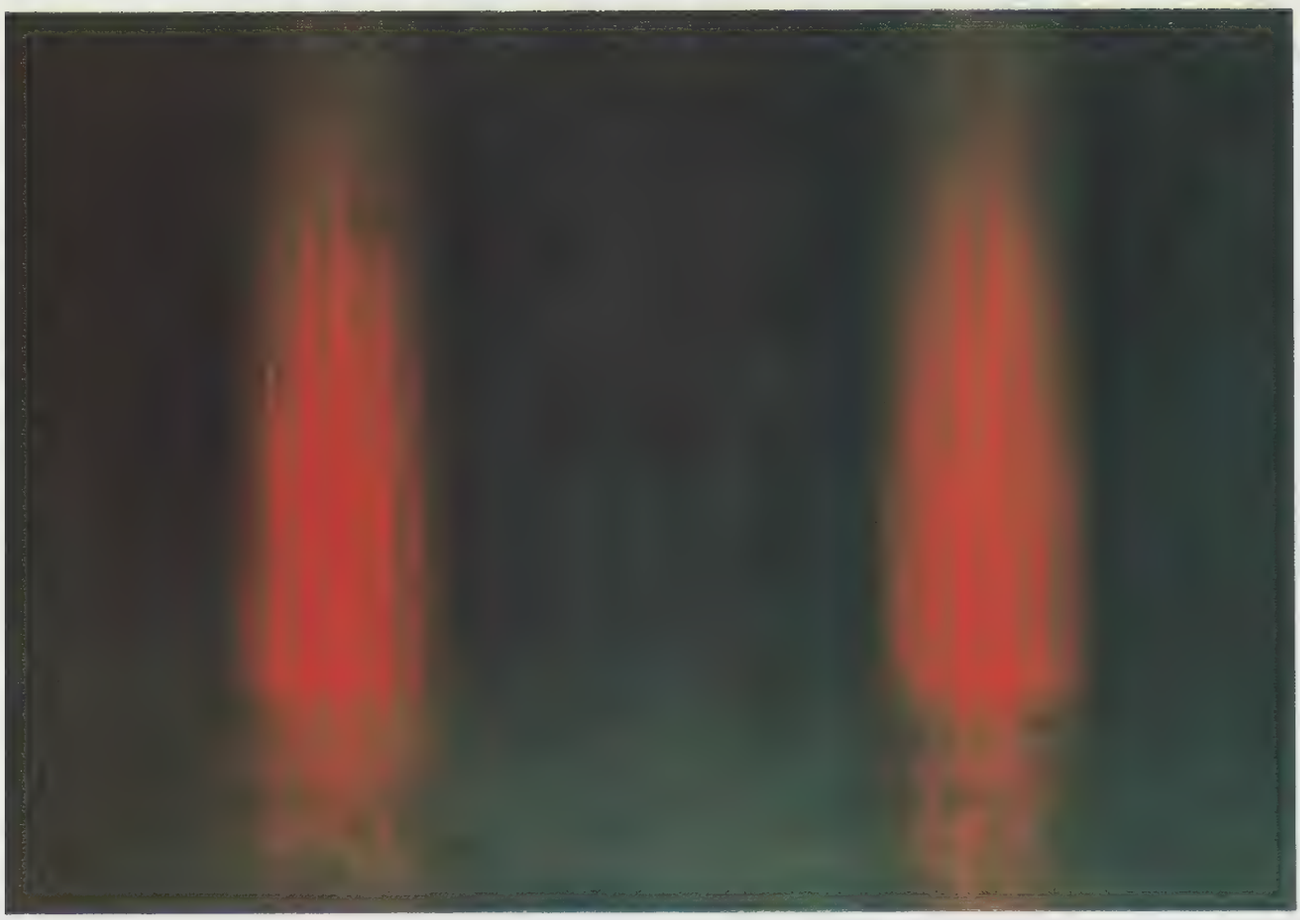
The pure cube of the main body, the inscribed circle of the drum . . . He became fixated on the idea of number and its order, and within his mind's eye he began to fashion his own self after this image. And he said he was a genius, and he thought he was God. He said, "the numbers by means of which the agreement of sounds affects our ears with delight, are the very same [numbers] which please our eyes and our mind."

* * *

Fiona Macdonald carefully erases the artist from her work. We find none of her self there. No bodily trace at least. She is disinterested in the characteristics of the photographic medium and all of her technical manoeuvres are wrought against its material substance. There is none of the graininess, doubling or shadow which conventionally signal the artist at work. In what seems a paradoxical move, she works the surface until it is no longer there. And with it disappears all evidence of her interference.

Robyn McKenzie

Tim Maguire



Tim Maguire
Study for **Faith and Reason** 1989
45 x 60 cm, oil on linen
Photography: Jill Crossley

Tim Maguire's reviewers have advised us wisely to avoid summary pronouncements on the Sublime or the melancholic when looking into his mysteriously infinite landscapes. In-the mid 1980s it would have been difficult to respond to either the romantic halo hovering over his surfaces or the mute classical simplicity of the forms in his drawing, two features of the strange timeless serenity in his imagery, without presuming the anachronisms were ironic. Certainly, Maguire's iconography has enjoyed ambivalence by drawing associations between radically divergent values (the corrugated iron of rusting water tanks, for instance, miming the fluting of the classical column, or the lonely barbecue as a megalithic monument). The result can be almost satiric, even verging on bathos. For some critics this urbane and sceptical reference to Australian, German and American landscape traditions – citing Russell Drysdale, Caspar David Friedrich or Thomas Cole as examples of sources – mixed with features of Poussin or Paolo della Francesca, distinguished Maguire's work from the pseudo-profundity and naive confusion of many contemporary Australian attempts at both classical and romantic revival.

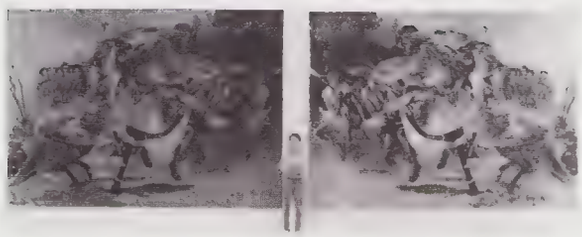
Maguire's painting and drawing is certainly distinguished, but less so for its irony than for its growing conviction, its expression of belief. Irony, when performed well, can be a considered, refined and often amusing dissimulation used in order to disclose an otherwise unutterable truth. Yet it has been difficult to find in the ironies practised by most contemporary artists anything but dry mockery shielding cynicism. Tim Maguire is thus in odd company in a postmodern generation, as his work exhibits little of that disdain for the emotional presence of nature which underlies much of the cant about the "politics" of its representation (whether in ecology or in art). The irony that persists in Maguire's quite recent paintings and pastels is more like a temper, a poetic disposition, rather than a rhetorical operation on the codes of landscape: it glimpses a kind of symbolism that is mysterious without being ingenuous, melancholic without being morose.

The mystery in these paintings is not the mere strangeness of depicting an isolated object in an alien environment (this would be the structure of pedestrian surrealist enigmas); nor is it even the hallucinatory vaporousness of the composition's monumentality (a simple irony clothed in an optical effect, mirage-like, that confuses a desert's shimmering heat haze with the sky's reflections on a shallow flooded plain). It is the pictures' own isolation and luminosity which are mysterious, as if they emanate a light that is itself uncanny (an atmosphere that seems to be capable of condensing in the room as either Venetian or North African, rather than as, say, Turneresque). This experience is both spectral and yet absorbingly sensual: where these landscapes detach themselves from the ironic inquisition of landscape tradition and immerse themselves within tradition is at the degree of spectralization of the elemental conditions they depict, where earth, fire, water or wind become the conditions of an ethereal unitary substance, a resonant fluid coalescing in a dimensionless figure.

This may not be Sublime, but it is certainly visionary, and faintly echoes the Symbolist harmonies one can discern in Monet's waterlilies, or in Seurat's silent, empty late landscapes of the channel coast. Unfortunately, to speak about the Sublime in 1980s is to invoke the bombast of our contemporaries rather than the grandeur of our predecessors. To allude to Symbolism is less compromising, and so in an English Victorian Symbolist sense one might with less pretense call Maguire's maturing style "Olympian".

Edward Colless

Ken Orchard



Blueprint (for a moment of inertia) 1988-89. 12 panelled woodblock print on stonehenge paper/ cotton duck 369 x 516 cms Edition: 6/6 (opposite top). 12 panelled woodblock carving on Craftwood 345 x 480 cms (opposite bottom). Photos: Shayne Higson Courtesy Roslyn Oxley 9 Gallery.

Bronwyn Platten

Bronwyn Platten
Gina Pump and Squeeze 1988
200 x 160 cm, oil on cotton, in artist's straw and wire frame
Photography: Clayton McWhinney

Bronwyn Platten deals with images that are strikingly singular and instantly recognisable. Their presence is, often, iconic. And they begin to seem long known and familiar almost at once, possessed of a power to claim the authority of long standing, of permanent, establishment in our psyche. It is an effect of hallucinatory immediacy, the immediacy of sudden visitation, of dream, as if part of a vocabulary of paradigmatic equations we had not known we possessed – equations or visual rubrics for fear, desire, madness, eruption.

A piece like **Gina Pump and Squeeze** claims a totemic or voodoo status. It is an object of threat or menace. Unnerving in the manner of a voodoo fetish, it is incongruous, a combination of the childish, the innocent and evil. As an image it celebrates a triumph of evil over good, evil's energy over good's passivity, and does this through the simple magical operation (or trope) of inverting the doll figure to place the black, tar-baby nemesis in the ascendent. Incongruously and maliciously this figure wears the same emblems of virtue as the vanquished and pale blonde doll below – neck tie, bonnet, shawl. Its head is intensely bright. Hapless virtue's face is partially overlain with pattern.

Intense shadow, the same as figures in some of Platten's sculpture, throws the painting's binary, manichean metaphor into relief. Bottom left and top right are (quasi heraldic) 'devices' – gleaming (golden/blonde) wedding ring below: violent knife and perilous steps top right (in a fiercer light and dark).

* * *

Opposed readings characteristically deny each other in Platten's paintings, or seem as other sides of a coin in their effort to eclipse the other and to reign over the other 'truthfully'.

Where meanings have not been, thus, 'opposed' within her work, the artist has sought rather to deal with images, with icons, that are 'mythic' – in the sense that a myth tells *a* truth (or an hypothesis) but does so in order to occlude, or deny another, 'darker' truth (which is not always simply its opposite) and of which the face of the myth is symptom. It is the tension between both (between 'texts' almost, of the myth) that Platten seeks to heighten: the projection and denial within our culture.

* * *

Similar to **Gina Pump and Squeeze** is **Liar's Spell,** which works much the same process for effect, but with more the air of the fun house (of ghost train, or pinball machine). A similar doll/child figure appears in some of Bronwyn Platten's more recent work. In one picture, **Needles, Pins and Paths,** it appears in trepidation, lit harshly from below, to hover over or descend upon a candy-like rock, her face a greedy, evil or frightened pale green, the candy both desired and forbidden. The whole is painted on a printed fabric featuring a repeat pattern of rather surly looking 60s film star types. These latter do not look particularly recognisable, but they do look 'adult', glancing at one over their shoulders or from their embraces and groupings. The painted scene becomes a childhood fear or guilt rememberd, relived.

Where **Gina Pump and Squeeze** presented the hidden, the unknown or repressed – a viewing which we witness – **Needles, Pins and Paths,** allows the viewer to *move between* positions of identification with the public, social and adult (the backdrop figures) and identification with the child figure, caught in seeming panic between social strictures and super-ego and its own, less socialised desires.

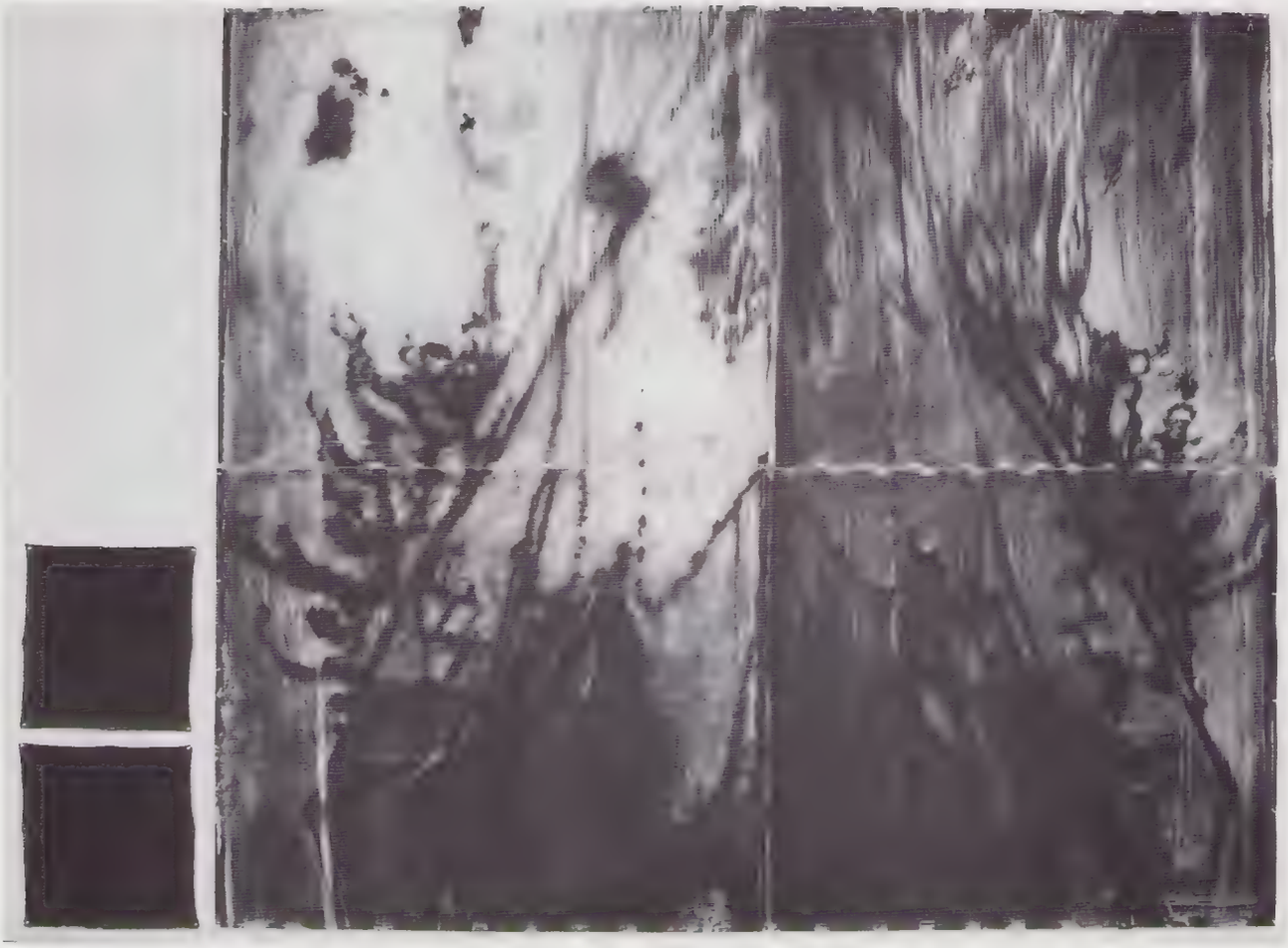
* * *

Platten deals with the personality as volatile, unstable, as a balance of forces and factors. This dovetails with thinking of desires and fears as complex and contradictory in their make-up, as involving repression and channeling that are constitutive and structuring for us. Her art treats both our culture generally, and the personality, as acting out and made up of contradictory impulses, of desires and repressions, contesting voices, of balance and imbalance. The personality is seen – as are culture and cultural formations – as a history and a trajectory.

Ken Bolton

Bernhard Sachs

Bernhard Sachs
(Nervous Interior)/During Philosophy Group Portrait with Head 1988
280 x 360 cm, charcoal on paper (2 sheets)
Photography: Jeff Busby



Drawing No. 27, Psychomachia Heroic 1987
304 x 416 cm, charcoal and oil shellac on paper
Photography: Jeff Busby

Notes (*"During Philosophy"*) Bernard Sachs, 1989

- THE TRADITION. See *COMPULSION* (in opposition to choice). (1) A predisposition towards form, at large in the world. (2) The historic rendering of the ahistoric, i.e. the continuities, the consistencies, attendant on human experience, e.g. space, birth.
See also *THE PERSISTENCE OF FORM(S); ETERNAL RECURRENCE; SUBLIMATION.*

- THE DISSOLUTION OF CULTURE

- ONTOLOGICAL RESISTANCE. See *THING-IN-ITSELF, THE THINGHOOD OF THINGS, THE CONDITION OF STANDING-OUT-FROM (EC-STASIS).* The innate resistance of all phenomena in the world to all other phenomena; the intrinsic uniqueness and independence and autonomy of the same *within,* but standing out from the circumstances of the world, hence their distinctness and the grounds for the possibility of perceiving a phenomenon as distinct from others and having identity which distinguishes it. On the one hand this imples the inability to substantially know, as reality outstrips any attempt to apprehend it (as opposed to the certainty, centrality and irrevocability of experience), on the other it assures autonomy/freedom or at least the grounds for the possiblity of such, but essentially solitariness. See *MICHELANGELO, "SLAVES", HEIDEGGER; EDVARD MUNCH; JOSEPH BEUYS; PORTRAITURE. See also DELITERATION; DISAPPEARANCE; ANNIHALATION;* - the conditions negating resistance, the limits of action. See also *THE INDIVIDUAL AND THE MASS; AFFIRMATION; HISTORY AS THE ACCOUNT OF RESISTANCE.*

- X-RAY. The dematerialization of matter, the materialization of light. Revelation. See also *ALCHEMY; PHOTOGRAPHY.*

- THE ELEMENTS. See also *THE OPACITY OF THE WORLD; THE GROUNDS FOR FAITH. INSTINCT. THE UNCONSCIOUS. TARKOVSKY AND THE SYNONYMITY OF THE MATERIAL AND THE SPIRITUAL.*

- "DURING PHILOSOPHY". See also the alchemical *MAGNUS OPUS.* Since 1985, a single project (of which all aspects of my work are a part) with the intention of rendering an ontological account. (2) the articulation of the "living in" or "living through" the circumstances of philosophy (the world), as borne witness to by the various forms, incidents, fragments, images, traces. See *MIGRATION, JOURNEY, INTERIOR, RAILWAY.* (immutability, fate, etc.), *HOTELS.* This involves also elaborate recurrences (of names, forms etc.) as threads, continuities are unravelled, as the tradition sic. asserts itself in the (cultural/psychic) material of the present e.g. the Resurrection in the reworking of a still from Eisenstein's film, "Battleship Potemkin" and Malevich's black square(s) in "Psychomachia Heroic" 1987; Purgatorio, putrefactio, nigredo, in "Nervous Interior, During Philosophy/(Group Portrait with Head)" 1988. The project "During Philosophy" is in a sense an extended meditation on transience and mortality, on our status in the world, but the issue is BEING Itself (as it is brought to light through the specific circumstances of individual existence).

John Smithies

John Smithies
Instructions for the Dead I-VII 1988
199 x 875 cm, wood, acrylic, gouache, chalk, wax, 7 panels
Photography: Jeff Busby

John Smithies' Gnostic Narratives

These seven panels of John Smithies are quite possibly some of the most eclectic moments in recent Australian Contemporary Art. For those who have found comfort under the postmodern scenarios of appropriation; simulationism and neo 'everything', a certain theoretical logic can be drawn for these extraordinary and uncompromising Byzantine works. The incanting of the postmodern credo would, however, mislead and misintend the *raison d'etre* of Smithies' project. The charter set by the postmodern dialogue acts simply as a solvent factor; a dislover of a ready prejudice against an archaic art system.

There is nothing simplistic or uncalculated about Smithies' use of the Byzantine systems of art making. But it should be made clear his work makes no attempt to illustrate the possibilities set up by the postmodern menu. Nor is it in any way an ironic gesture. If these things do occur in Smithies' work then it is as a bi-product of his deliberate investigation of the Gnostic philosophies and his cognisant use of an art system which is precisely codified.

The Gnosticism Smithies explores here in these seven panels is loosely scripted by Jung's *Seven Sermons to the Dead.* Even before we begin to unravel the connections between the text and its visual manifestation under Smithies we should recognize the command inherent in Jung's preamble, "Seven exhortations to the Dead, written by Basilides in Alexandria, the city where East and West meet". In art history the place where east and west meet is clearly demarcated as the Byzantine period. A collision of styles and ethics, of ecclesiastic and secular, the worldly and the non-worldly. Further, Jung ascribes the Sermons to the author Basilides; a literary conceit translated here by Smithies into a visual conceit not unlike the gameing that occurs in Eco's *Name of the Rose.* Smithies enters the game by a process of labyrinthine gestures. In an effort to disguise his temporal location through a stylistic analysis Smithies affects the anonymous persona of the Byzantine painter (the precise biographies of the 'Byzantine painter' being unknown): in an effort to contend this anonymity it is clearly stated that Smithies is the painter. The known and the unknown forms one of the principles of Gnostic opposites: time and space. Smithies attempts to occupy both positions.

Reading the sermons, one can plot a narrative path through Smithies' design. Here it is perhaps sufficient to traverse the dualities between the fundamental elements of Jung's interpretation of Gnostic doctrine and the moments of visual and stylistic collusion.

Jung's text relies heavily on a mystic state: the conditions of Dream, Vision, Prophecy mingled with an altered state of conciousness: Spirituality. The formalism of Byzantine art provides for several view points; or if you like, perspectival determinates, which offer symbolically the metaphysical relationship between the 'created world' and the 'Pleroma'. The Byzantine programme offers a sophisticated visual solution to Jung's premise that the 'Pleroma' is in essence non existant because it exists beyond that which is determined or differentiated in the 'created world'. Smithies' figurative sequence creates a human drama of death, resurrection and deliverence in much the same path as Jung's theological ruminations. The relationship between the 'created world' of politics and government and the ecclesiastical and spiritual find their visual expression in an art form developed in tandem with the rise of an official programme of christianity linked to the seat of government.

It is not difficult to uncover any number of parallels existing between Gnostic thought as interpreted by Jung and the Byzantine schema as interpreted by Smithies. More problematic is the relationship which has been created between Jung's psychosexual deliberations and their exhumation in Smithies work. Central to Smithies' seven panels is the relationship and investigation of 'the father'.

Unlike much work that has occurred in the eighties under the direction of recent French feminist theory, with its emphasis on uncovering 'the mother' or the feminine space, Smithies takes up Jung's interest in the polarities existant between the 'mother' and the 'father': the feminine and the masculine; Smithies also attempts to reconcile the dualities inherent in Jung's thought that "The sexuality of the man is more earthly, while the sexuality of women is more heavenly. The spirituality of man is more heavenly; for it moves in the direction of the greater. On the other hand, the spirituality of women is more earthly; for it moves in the direction of the smaller". Smithies' visual drama therefore involves the intricate and fluid movement of the earthly (sexual) father and the heavenly (spiritual) father. This extends, of course, the further dialogue between the gnostic vision and the accepted propositions of the orthodox christianities: The father of Jung must also read as the 'Father' of the christianities. So we see in Smithies' seven panels the father attempting the reconciliation of the two spheres through the path of life, death and resurrection. The role of the 'mother' being contained in the implication of the secular, or if you like, the 'community' (in Jung's words) embodied in the members of the congregation which assist the transportation of the 'father'.

Jung's treatise on the psychosexual components of the female/male is by no means conclusive, for in its attempt to marry the two in the cosmic fluidity of heaven and earth/sexual and spiritual there is an implied inconclusiveness, which of course once again enters the anti zone of the 'Pleroma'. For Smithies, however, Jung's attempts offer a means to reconcile the loss of the real father and theoretically proposition both positive and negative reactions to such a loss. We could reference here Smithies' technique of working up the visual surface from black to light and the deliberate use of the broken or fractured surface as a symbolic reaction to such propositions and as a way of exposing the opposites and dualities which frustrate and clarify simultaneously.

For Smithies, the use of the Byzantine style is an election for a highly charged, heavily emotive art; an art which offers the most extensive possibilities for the explorations set in place by the Gnostic Jung, physical and metaphysical.

Juliana Engberg

Mark Titmarsh

Mark Titmarsh
What I Owe the Ancients 1989
340 x 210 cm, acrylic on canvas
Photography: Geoffrey Boccelatte

Of Future Virtues. The history of painting is said to have begun in a secret cave in ancient Greece where a young woman was to meet her lover for the last time. As a final momento she traced the outline of his shadow cast on the wall by the flickering light. The end of this history occurred in the 1960's when Conceptual Art terminated it with a mortal dose of anti-aesthetics. Painting was taken to be typical of a nostalgic technology imbued with elitist and arbitrary aesthetic prejudices. Henceforth pigment on canvas and other forms of sensory delectation would be eliminated in favour of the purified presence of ideas and mind-stuff. Art would begin to think itself, by itself, to shift old boundary stones, shatter old law tables and make no compromises to the art market's demand for objects and commodities. Consequently artists were no longer limited to the finite field of vision provided by the physical senses but could freely scope the infinite landscape of thought and consciousness.*The result was a 'practical laboratory', an international think tank of artists who concentrated their powers on language events and cultural practice in general. They showed conclusively that all aesthetic canons were relative, that language constituted modes of perception, that philosophical arguments also exercised aesthetic appeal and that the art of the future must be the work of the Artist Philosopher.

In this light what sense can we make of the term 'Conceptual Painting'? A contradiction in terms, a betrayal of the ideals of Conceptual Art? No! For Conceptual Painting, Conceptual Art is not a terminus of history but an origin. A beginning of the history of the transvaluation of art where Conceptual Painting is figured as the return of the *wise object,* an object that wilfully occupies the philosophical spaces opened up by Conceptual Art. It is a thinking skin, a language of vision and perception where the physical trace of paint knows and remembers itself as support, priming, image bearing surface and is fugitive.

Mark Titmarsh
March 1989

Geoff Weary

IN COLLABORATION WITH MARK JACKSON

Geoff Weary (in collaboration with Mark Jackson)
Passion of the Outside 1989
Sound realisation: Henry Johnston; Technical production: Paul McKercher
Photography: Geoff Weary

Outside Passion

The outside cannot offer itself as a positive presence – as something inwardly illuminated by the certainty of its own existence – but only as an absence that pulls as far away from itself as possible, receding into the sign it makes to draw one toward it (as though it were possible to reach it).

– Michel Foucault, "Maurice Blanchot: The Thought from Outside," trans. Brian Massumi, in *Foucault/Blanchot.* New York: Zone Books, 1987, p. 28.

As that gymnosophist in Plutarch made answer to Alexander (demanding which spake best), Every one of his fellows did speak better than the other: so I may say of these causes [of melancholy] to him that shall require which is the greatest, every one is more grievous than other, and this of passion the greatest of all.

– Robert Burton, *The Anatomy of Melancholy* (1621), ed. Holbrook Jackson. New York: Vintage Books, 1977. First Partition, Memb. III, Subsection I.

Passion of the Outside meditates upon ruins and their collapses: perhaps upon the failure of fragmentary ruins to open a passage out of nostalgia.

The collpase of the monument and its facade makes for the 'absence' of even that outside capable of evocations of the melancholy passion. With-out inside, and with-out outside, we are suspended – "between earth and sky"? to quote from the words of Cecil Rhodes used in the soundtrack of **Failure to Materialise** – caught in a neutral space between the formalist comforts of simple exteriority, and the essentialist comforts of a wholesome interiority.

An installation concerned with the outside is found, here, inside a gallery, doubling both the 'outsideness' and the 'insideness' of that space. We enter the installation's space to find another outside within it in the form of photographic images of the Hordern building facade, blurred as if caught in its collapse. An outside it will be impossible to reach: an impossible outside held in a moment of the disappearance of itself *as* outside, yet before it has become a ruin. For if the demolition of the outside 'reveals' anything, it is that there is nothing to reveal anymore: that the inside has been a transparent fiction of an outside. This much should be commonplace.

What is not so commonplace, is the extraordinary attraction of an outside; something so attractive that it is brought inside as the space of the gallery, or as the space of the department store, as Benjamin argues in his study of Baudelaire and Haussmann's Paris. The flâneur's melancholy passion for the outside becomes the all-consuming passion of the mercantile arcades: consumerism's new arcadia.

Failure to Materialise evokes this passion through its rendering of the surface of the Hordern building in a blurred and ochred palette of tones marking time. The quality of its images comes from the transfer of slowed down Super-8 footage – slowed to one-eighth of normal film speed – to video tape. These images trace a certain slowing of time, as if desiring to freeze the fleeting moment in which the outside can be seen with-out an inside, as pure externality.

This attempt to catch a moment that is almost *between* times, and between inside and outside, can be heard in this piece as a sound of melancholy lamentation. Taking a cue from the very technical conditions of 'video' – where the same type of magnetic coding is used for both auditory and visual information – the sound of **Failure to Materialise** has the effect of causing its images. That is, its images take on an allegorical function through the aural determinations of the soundtrack, through its music and narration. In the voice of the speaker can be heard a certain hesitation: the *address* of this voice is toward a point not quite outside himself and yet, through the fact of its *expression,* neither is it addressed to a point inside himself. It is not an interior monologue. It is a voice marked by a certain irony, even in its melancholy, and it is this irony which displaces that voice from passion. Outside passion, outside melancholy, its irony is at once technological – the unavoidable ironic distance of a recorded voice – and tonal, distancing itself from any passions of its speaker through the uncertainty of its address.

It is, perhaps, a necessary irony before the fragmentary facade of the ruin, before a spectacle enclosed, in and through its allegory, in a neo-romantic nostalgia. We might ask, with Lacoue-Labarthe,[1] why it is a *nothing,* here the outside's absence, acts as an aesthetic obligation? Why *nothing* happens in art? Why, then, this passion of the outside, of the nothing?

Nothing beside remains.

Peter Hutchings
Sydney, 1989

Note

1. In "Talks," trans. Christopher Fynsk, *Diacritics* 14/3 (Fall 1984), p. 37.

Judith Wright

Judith Wright
Untitled 1988
two panels, each 210 x 65 cm, mixed media on paper
Photography: Clive Buxton

"I love the dark hours of my being
in which my senses drop into the deep.
I have found in them, as in old letters,
my private life, that is already lived through,
and become wide and powerful now, like legends.
Then I know that there is room in me
for a second huge and timeless life".
(Rainer Maria Rilke)

Judith Wright's work invites contemplation rather than interrogation. The presence of these vertically inclined panels, unadorned by frames and pinned at regular intervals directly to the wall offers comparison with ancient time-worn fragments of a larger, lost whole. They are dense and sombre, denying a figurative component and denying also the seduction and evocativeness of colour. These reticient, pared down statements concentrate upon the potentiality of monochrome and heavily textured surfaces to act as vehicles for transcendental meaning. Stripped of extraneous detail, these dark presences engage intuitive and spontaneous rather than analytical and preconceived levels of comprehension.

Although domiciled in Brisbane, Wright's imagery is less attuned to the hedonism and relaxed informality of Queensland than it is to aspects of a European sensibility. The shamanism of Joseph Beuys, with his faith in the ameliorative, healing powers of art and the metaphysical and human goals of Antoni Tapies earlier this century are among her touchstones. Of her colleagues in Australia, Peter Booth is perhaps closest, with his heavy and brooding, almost black paintings of around 1970. As with these 'doorway' images by Booth, she has adopted an authoritative scale, just over life-size, to mirror her own physical stature and imply an invitation for others to project their inner-directed thoughts.

The panels comprise lengths of collaged paper saturated with bitumen, powdered pigment and charcoal. Like an alchemist, Wright enters deeply into the nature of these substances, dismissing any vestige of decorum, allowing for and embracing the results of automatism. Archetypal symbols fall like shadows or emerge through the viscous layers — an inverted triangle, a circle and the remnants of a square. Doors or battered walls which have been stained, rubbed and scratched, corroded by the seasons — these too suggest themselves.

This current series of collaged paintings has developed from monochromatic drawings and gouaches of the early 1980s which concentrated on the notion of enclosure using an anthropomorphic shape. From a flat surface the format shifted to shallow, glass-topped boxes and free-standing vitrines filled with assemblages of found natural materials. Stones bound with string, arranged as a grid on beds of slate, were minimalist statements and approached the aspirations of Art Povera.

Some of her 'humble' and discredited objects were articulated within a wider context, suspended from the ceiling of a room. Several of these composites were exhibited in Sydney in 1984. A rock precariously balanced at the edge of a twig, the fragile skeletal form of a dead bird held by a scrap of felt — they stressed the delicate balance operating within the natural environment. By early 1987, Wright had turned to two-dimensional collage in pursuing her private reclamations. The compositions most often united separate spheres of light and dark within which simple abstract signs were articulated. These works had a distinct metaphysical character, implying the division between two separate worlds as well as their interconnectedness. This duality and the stringent simplicity of these collages have followed through to the present panels where dense materiality evokes private reveries as much as it does the most primeval past. Majestic and visionary, they express something of the vulnerability and mystery of the human condition.

"I believe ordinary mortal life is played out on two stages, situated on two levels. Let us call them the trivial plane and the tragic plane. But on some rare occasions, when confronted with death or engulfed in the oceanic feeling we seem to fall through a stage trap and are transferred to the tragic or absolute plane. Then all at once the pursuits of our daily routine appear as shallow trifling vanities. But once safely back on the trivial plane we dismiss the experiences of the other as phantoms of overstrung nerves. The highest form of human creativity is the endeavour to bridge the gap between two planes." (Arthur Koestler).

Anne Kirker

Jay Younger

Jay Younger
ANXIETY AS STYLE "NICE BLUE VERSION"
"NOISREV EULB ECIN" ELYTS SA YTEIXNA I (BETWEEN DELUSIONS) 1989
105 x 119 cm, cibachrome
Photography: the artist

between DELUSIONS *

Roland Barthes, in *Camera Lucida,* distinguishes between "the photographic", which "is *without future* (this is its pathos, its melancholy)" and "the cinema [which] is protensive, hence in no way melancholic".[1]

In the work of Jay Younger, the certitude of such difference is collapsed. Her large cibachromes articulate the language of the cinematic and question its constitution. However, whereas the four units of *The Blue Kingdom* Series of 1987 constituted a narrative sequence, the recent work is denied the "future" of the next frame. The works cohere, rather, through the glance, the attraction and the disaffection of strangers. Images, as discrete units, exist as simulations of cutting-room fragments, whose greatest resemblance is that of the saturated emphasis of the suspense-thriller. In serial conjunction, the "frames" collide with a heterogeneity suggestive perhaps of Paul Virilio's concept of a time which "cinematically surfaces" at the TV screen, whereby "everything arrives without necessarily having to depart".[2]

In the photographic installation of **between DELUSIONS** there is constructed an anxiety of loss, of displaced yet co-existent moments. A melancholic pathos haunts the installation space; an absence of "story" negotiating what appear as hallucinations of suspense forever unresolved. Punctuating the wall of glossy images, signage of *"d e l u s i o n s"* distils a style of melancholy and of anxiety. The resonance of the images form the *DELUSIONS,* with the spaces *between,* as it were, the rupture. Just as Jose Luis Brea speaks of melancholia in regard to Warhol, so it could be said that here is that "decentralization of the subject, broken into fragments of an irrecoverable totality, stills from a film long lost and forgotten".[3]

In keeping with Younger's feminist critique, the *DELUSIONS* of which she speaks "belong" to the female; that deception of mind, that false belief which is particular to the female subject, as object. It pertains to that sense of schizophrenia, occurring when, as a conscious response to the male gaze, the female subject becomes "actor" to the male voyeur. Younger, in deconstructing the delusion, works through a de-narrative process by colliding texts which take as their subject, in the main, the cinematic construct of the female. Younger's deconstruction parallels the view of Teresa de Lauretis' that a

> . . . women's cinema . . . work with and against narrative, in order to represent not just the power of female desire but its duplicity and ambivalence . . . to perform its figures of movement and closure, image and gaze . . . [4]

As de Lauretis discerned, in relation to desire in narrative, each reader is differentiated as "male-hero-human, on the side of the subject; and female-obstacle-boundary-space, on the other".[5].

The taut and precarious terrain of the blindfolded "tightrope-walker" is used in **between DELUSIONS** as a metaphor for that "boundary-space" occupied by the female as "other". Similarly, the ladder and the staircase signify an area of transit between demarcations, and mark a terrain loaded with unstable reference. In the genre of the suspense-thriller, this loading becomes one of fear and psychic uncertainty. Distortions and anxieties slip in between and beneath these icons of delusion. As in a Hitchcock film, it is the focus on the inanimate object which most often affirms the anxiety, and this is the case also in the pairings produced by Younger. Metaphor and/or metonymy, as in cinematic practice, sparks a chain of reference and of visual and social equivalence, and even of displacement in its psychoanalytic sense.[6] Through its activated space and exposed texturality, **between DELUSIONS** approaches that state of kinaesthesia which Elizabeth Grosz suggests involves

> . . . the satisfaction of a set of desires which, rather than confirming the unity, solidity and identity of knowing, oedipalised subject, dissolve this subject into its multiple loci of pleasure, its multiple sources of corporeal sensation and motility.[7]

Yet overlaying the location of a corporeal feminism (Grosz), Younger also plays off those two loci of contemporary art discourse: Modernism and Postmodernism. An ironic play on duality is physically established by the facing mirror images of the blind-folded girl, *Anxiety as Style,* and nearby opposing stacks of "modernist" ladders in collapse. The Postmodern "avant-garde" is thereby imaged as caught between the mirrors, fallen at their own front lines. Just as Younger critiques the notion of duality in the female psyche and the duplicity of female desire in narrative, so she also critiques the style of duality and duplicity in Postmoderism. For Younger, the Carnival is over, but the balancing act continues.[8]

The risk of Postmodernism collapsing into a style of anxiety and duality, and the continued failure to displace the "excellence" of Modernism,[9] suggests that Postmodernism is becoming a creature which will turn on itself and ensure its own demise. Postmodernism, the game, becomes for its players the cue to easy, if perhaps dissolute, success. The viewer, located in that loaded space between the mirrors, must confront therefore the minefield of his or her own subjective stance **between DELUSIONS,** and with it the "pathos" and "melancholy" which had been denied by Barthes.

Michele Helmrich,
Brisbane, 1989

Notes

* An earlier version of this essay appeared in the catalogue to Jay Younger's exhibition **between DELUSIONS,** held at the Institute of Modern Art, Brisbane, in February 1989.

1. Roland Barthes, *Camera Lucida: Reflections on Photography,* Trans. R. Howard, Fontana Paperbacks, London, 1984, p. 90.

2. Paul Virilio, "The Overexposed City", *Zone,* Nos. 1/2, p. 19.

3. Jose Luis Brea, "The Prophet of the New Melancholia: 'That Nothing That Hurts", *Artscribe International,* No. 69, May 1988, p. 48.

4. Teresa de Lauretis, *Alice Doesn't: Feminism, Semiotics, Cinema,* The MacMillan Press, London, 1984, p. 156.

5. *ibid.,* p. 121.

6. Christian Metz, *The Imaginary Signifier: Psychoanalysis and the Cinema,* Trans. C. Britton, A. Williams, B. Brewster and A. Guzzetti, Indiana University Press, Bloomington, 1982, pp. 197-206, 266-273, 281-292.

7. Elizabeth Grosz, "Desire, Bodies and Representation", *Artlink,* Vol. 8, No. 1, March-May 1988, p. 39.

8. Discussion with the artist, 13 January 1989.

9. Julie Ewington, "Postmodern Excellence". *Praxis M,* No. 18, 1987, pp. 8-12.

The Collaborationists

Mark Rogers

A man hears the news that moves him but he
doesn't move.
His eyes moisten and soon a tear runs down his cheek
but he doesn't move.
He's sitting, legs crossed, statuesque
The body ripples then cracks . . .
Statement for performance; "(I see said the blind man)"

Mark has a history of collaborative performance-making as a founding member of G.M.C. (Grotesquis Monkey Choir) – an association of performers/artists who have worked from Sydney, Melbourne and Berlin since 1982. With his work for this tour, Mark has been assisted by film-maker Peter Tammer.

Mark Rogers **Soy Actor y Quiero Trabasa de Modelo** 1988

Michele Luke and Richard Grayson

Richard Grayson with Michele Luke
50 Violent Acts, 1984

Michele Luke and Richard Grayson have been working individually in the field of performance and other time-based media for nearly a decade now, and have shown widely throughout Australia and Europe.

Over the last two years they have been involved in a series of collaborative works, informed by their individual practice, but obviously different from it.

Their collaborations take the image of the male/female couple as its central core and examines and amplifies upon the power relationships inherent in the picture of 'the couple'. These relationships are those of societal expectation and imagification, as well as the internal dynamic of struggles within a couple . . . this internal dynamic being equally informed by the societal parameters.

Using images drawn from the fields of fine art, cinema, advertising, rock music, and the church, a visual narrative is implied that explores the mechanisms of control, and the expectations that the audience have when viewing such work. These through a process of disjunction and multi-layering are held up to the audience's view.

Part de-construction, part ironic and resigned exploration, the works leaven an essentially pessimistic outlook with a strong element of humour.

Michele Luke and Richard Grayson
Just what is it that makes today's homes so different (Webster)? 1988

G.M.C. (Mark Rogers and Louise Smith)
The Projectionist, 1987

David Watt and Steve Wigg

"Photography gathers fragments around what does not exist. As the grandmother stood before the lens, she entered for a second into the spatial continuum which the lens offered. What has been rendered eternal, however, is, instead of the grandmother, the perspective. It makes the observer of old photographs shiver. For they illustrate not knowledge of the original but the spatial configuration of a moment in time; it is not the person who steps out of this photograph but the sum of that which can be stripped away from him."

Sigfried Kracauer

In our most recent works, *Was that the human thing to do* (1987), and *Midnight for two* (1988), we have sought to re-activate a series of stereotypical photographic representations of men. In the earlier performance, these representations took the form of images of men with pipes and, in the most recent performance, of men at parties.

Beginning with the assumption that the photographic image represents a moment in a performed action, we attempt to re-make the action on the basis of the information in the photograph and to link it in some way to other such images. The performances present the body as object within a field of objects, reduced to its commodified contemporary reality.

David Watt and Steve Wigg, **Midnight for Two** 1988

Complicity

Collaborate, co-operate, work together, be complicit in the performance of some purpose or action, connive at it . . . all words dealing with relations of mutuality and actions undertaken by groups . . .

The lonely individuality of the heroic artist, that paradigm figure of Romanticism, has been treated as the model for practice in the visual arts for the last century and a half. But this is not a figure recognizable in the theatre or in the performance of music. Events above the complexity of pavement busking demand a co-operative response from many artists and operatives. Social consensus is the basis for all culture.

Thus collaboration, not individuality, may be the most useful model for all art practice. Sociologists like Howard Becker and Janet Woolf stress the necessary inter-connectedness of artists, manufacturers of artistic materials, institutions, critics and audiences, pointing out the basis of art in a complex of social institutions. Becker calls this an "art world." Now, only an unusual member of the art world specialising in contemporary Australian art will be reading this essay, but anyone seeing The Collaborationists at the Australian Perspecta in 1989 was brought to them by the efficient functioning of a particular set of art institutions.

Of course, it is true that each artist in The Collaborationists is finally responsible for their actions in the performance, and each member of the audience will decide to see/hear/sit still/understand/walk away . . . a constant creative tension exists between individuals and institutions. But the value of performance as a mode of visual art is precisely that it destabilises what is inarguably the conventional pact between visual artists and their viewers: that, whatever else, the moment of consumption belongs entirely to viewers in their presumed solitude, who may look, look away, laugh or frown as their pleasure takes them, without fear of reproach, either uttered or implied.

Performance has the potential to act in this moment of (shared but individual) comprehension and consumption. Performance offers images in the domain of the visual arts to an audience constituted as individual viewers, but it imposes theatrical conventions, like silent attention and general applause. Drawing on the figurative traditions of sculpture, the associative modes of painting, the layering of collage and assemblage and the challenge of theatre, performance is a modern hybrid made of many different sources.

Isn't this the root cause of the unease produced by much performance work? That it belongs neither in the theatre, the concert hall nor in the art gallery, but operates somewhere in between, upsetting expectations and claiming the gaps left by other more defined artistic practices, other institutional spaces. Malcolm McLaren, in his appearance for the 1986 Biennale of Sydney Forums, evidently opted for the performance rather than the discursive mode. Performance, in short, is dangerous.

That which makes the form fascinating leads precisely to its common and glaring defects, its shambling experimentation and consistent failure, the one sure sign of an experimental practice. Performance is not quantifiable, nor often commodified, in this country at least, and in this age of "professionalism" is open to (often justified) charges of careless construction and lack of skill. (I recall a critic once remarking gratefully that, whatever other criticisms she might offer, Laurie Anderson's equipment had always worked and that she had never kept her audience waiting in freezing lofts.)

In the manner of this historical moment, which sees art audiences demanding certainties in an increasingly unpredictable world, performance is once again unfashionable, tarred too heavily with the liberationist pretensions of the late '60's and early 1970s. Performance eschews product and emphasises action and the moment; it insists on the public domain rather than the private sphere, and reminds one of the impossibility of calling back that which is ephemeral, in a decade which has seen the resurgence of traditional modes of art as commodity, from painting to musical comedy, performance remains as an open-ended, loosely defined area in contemporary practice.

Why not take The Collaborationists at their word? This is, in the manner of all catalogue essays, whether acknowledged or not, an appeal for the artists. It is also an appeal for performance, for the pleasures of being caught on hop and making up a response as one goes along. Short of walking away, and even that possibility is problematical, there's actually no other option but to collaborate, in art as in life. Everybody does it. We are all complicit. In fact, we are all as guilty as hell.

Julie Ewington
Canberra
February-March 1989

FILM AND VIDEO

Curated by Gary Warner

Sponsored by the Australian Film Commission

Program One

3 June, Domain Theatre, 2 – 5 pm and 7 – 9 pm

T.C.F. - Trailer Emmanuel Gasparinatos	Super 8	2 mins
That Camber Feeling Emmanuel Gasparinatos	Super 8	6 mins
Approximate Video Chris Knowles	Video	14 mins
Open the Kingdom Andrew Frost	Super 8	6.5 mins
Beauty and the Beat Ross Harley	Video	8 mins

Intermission

Macbeth's Greatest Hits Michael Hutak	Super 8	22 mins
Frame by Frame Brad Miller & Jason Gee Commodore Amiga computer to Video 8		8 mins
O Death! Andrew Frost	Super 8	15 mins
Night's High Noon; An Anti-Terrain Peter Callas	Video	8 mins

Emmanuel Gasparinatos

Towards "Terminal Crash Fear", a work of in progress.

"TCF (Trailer)" and "That Camber Feeling"

From just down the road, another movie. Carmen Productions present – "Terminal Crash Fear".
The life of the driver. The experience of passengers. Dee is 'the driver'. Dee and 'the car' are one. An uncanny spirit permeates their mutual empathy. It's occasionally a true story, and unexpectedly, made truer by the fictions that unfold within the transient pleasure dome and the chimerical windscreen of the car.
Often, it's pure fiction; a meditation on driving itself. Sometimes it's a documentary, and it examines the ways in which people orientate themselves in their role as passenger. The 'little things' that make a driver notice they're different. Such as the apparent ease with which they accommodate their body for a journey. Or a movie. For, like some of Dee's passengers, an audience member may occasion a self-reflexive gaze. There is too, that subtle acknowledgement that they have irrevocable confidence in the 'auto-ers' ability. Or, alternately, that psychological snub when the fastening of the seatbelt is as much an assertion of their conformity, as an affirmation of their doubt. And Dee often supposes that his passengers, like the movie-goer, fear doubt. Doubt of purpose, doubt of meaning, doubt of intent. Pure Crash. It is a movie that reinterprets the formal stylisation of the road, of the fast lane, the cinema and the carpark, into an essay/doco/fiction on the fear of failure, the search for identity and the pursuit of meaning via the emancipation of these solitary monuments – Super 8 and cars.

TCF (Trailer) and **The Camber Feeling** represent this work-in-progress .... sort of trailers for an unfinished feature.

Emmanuel Gasparinatos 1989

Andrew Frost

Open The Kingdom

The inspiration for **Open The Kingdom** came from seeing a number of classic Minimalist paintings: in particular paintings by Barnett Newman and a series of IKB monochromes by Yves Klein. I began to contemplate the idea of making a film that gestured towards the absolute reduction of image, towards a very basic pictorial space, whilst retaining the tension and purity of Minimalist painting.

I found the perfect readymade image for this film– the static perfection of TV snow. I spent many nights staring into the 'void' comparing the effects of different music and sound. After a while I noticed that Channel 5A was, in fact, alive with movement and images and these are plainly visible in **Open The Kingdom.**

Andrew Frost

Chris Knowles

Approximate Video

Approximate Video evolved from a performance in which multiple super 8, 16 mm and video projectors are used to produce an animated collage of light and action. The superimposed images are underscored by densely textured "musicscapes", performed live on varied electronics, and later re-mixed to form the completed sound track.

Approximate Video uses images of daily experience to explore the idea of saturation.

Chris Knowles

Ross Harley

Video Lycanthropy

Assemblage has always been one of the basic principles of the avant-garde. Lycanthropy – the insane belief that one can be transformed into a wolf or some other animal – has often made for some of the cinema's most fascinating depictions.

There is nothing particularly new in taking things from the realm of everyday experience, relocating, reassembling, mythologising and transforming them into something very different. What has changed however, is the method by which this is achieved.

In the case of contemporary videomaking that takes found images and sounds as its exclusive raw material, this everyday world comes to us in the form of electronic information. Television and video do not simply provide a link to the world; they structure, compose and order that very world itself. Video provides a pragmatic way to transform the substance of that world into another. But, like those Hollywood werewolves, cat people and man-made creatures of the forties, video must assume the logic, dimension and form of the monster it wants to overcome. Perhaps the processes at work in much of today's video are more akin to a kind of lycanthropy than they are to familiar notions of assemblage.

The cinema has played an important role in the evolution of totally electronic media, but its relation to them remains ambiguous and impossible to define absolutely. Much of my work in video is concerned with the impossibility of this question: of how these forms are joined, where they are disconnected, how they mutate and transform. While the cinema may provide a variety of languages for other reproducible forms to work with, there remains a dynamism of electronic micro-processes which is not at all reducible to cinema. Here, video becomes an impure synthetic hybrid of forms.

Beauty and the Beat is as much a formal analysis of cinematic devices as it is an example of the kinds of 'insane' transformations possible in today's digital video culture. For this reason the interconnections between its lycanthropic subject matter, as well as its cultural and cinematic specificity, is paramount (sources include images and voice-overs from *House of Frankenstein, Cat People, The Mummy,* and *The Wolf Man,* and scores by Bernard Herrmann, Ennio Morricone, Albert Glasser, and Quincy Jones). When recombined and mixed into its final form, another cultural dimension emerges. Not that of pure cinema, nor that of pure video, but that of a stranger, more monstrous amalgamation – the skeleton of a synthetic creature that is yet to become.

Ross Harley
March 1989

Lon Chaney Jnr as **The Wolf Man**
(William Castle, Universal Studios, 1941)
A Pictorial History of Horror Movies,
Denis Gifford, Hamlyn 1973

Michael Hutak

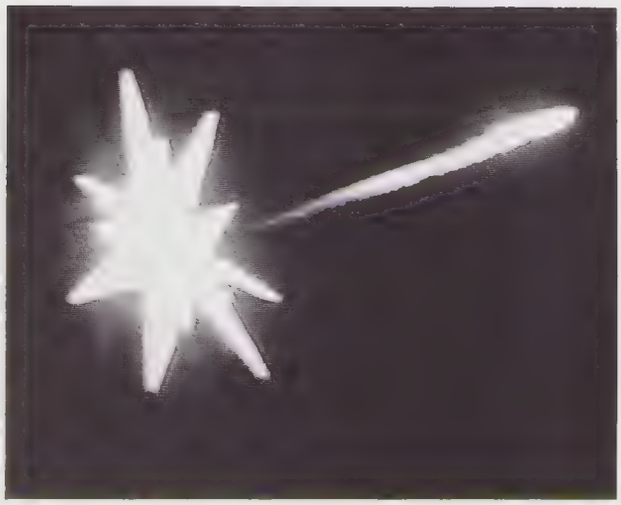
Macbeth's Greatest Hits

And so the task I set myself is analogous to choosing a word from a dictionary and imploring you to read it, for no other reason than to engage in the act of reading. I search for a sequence or image which presents itself to me as escaping or exceeding a generic status: one which overcomes its designated 'use value' within its original context – which constitutes and *presents itself* discretely. This image or sequence springs out of an indeterminable mix of deliberation and fortuity in its collision with me, in its ability to engage me. Such imagery 'speaks' to me, indeed seems to 'produce' my engagement, not vice versa, thus guaranteeing my subjectivity.

Thus the crux of this practice is a conflation of choice and chaos, in the production of Faith through Irony.

The meanings brought into play will always shift, always slide away into other territory. But, then again, two meanings are better than none.

Michael Hutak
February 1989



Michael Hutak, **Macbeth's Greatest Hits**
photography: the artist

Jason Gee and Brad Miller

Frame by Frame

Frame by Frame is an experiment in computerised video animation. It is largely dependant on a large range of visual information that is compiled by using low cost computer technology.

Specifically, the video project has been constructed by culling images from different sources, including broadcasts and other recorded material. By treating the televised image we attempt to explore the complicity that exists between art and technology. In this attempt we hope to create a dialogue.

Central to our interventionalist strategy is that we seek to redefine the media landscape as it is predominantly defined by television. By using such techniques as collage, juxtaposition, and manipulation we aim to distort the broadcast image and by so doing tamper with the meaning of the cultural codes and the rhetoric associated with that image. By setting up new ways of viewing media images we take advantage of the flexibility of the medium to form alternative patterns to throw up possibilities previously unnoticed. This technique simultaneously undercuts the indelible legitimising effects of those images as they are traditionally perceived.

Jason Gee and Brad Miller

Jason Gee and Brad Miller, **Frame by Frame**
photography: the artists

Andrew Frost

O Death!

O Death! is a meditation on two of our culture's main obsessions, death and love. Television creates fictional representations of both, while at the same instant proposes "real" manifestations of these phenomena as something like documentary realism on the News. One can look at news and a soap opera and the subject is often the same. To see our culture's obsession with death one need only think of particular image repeats—the space shuttle explosion, the Kennedy assassination, the Vietnam War, a television suicide or people jumping from blazing buildings. Set against this is the notion of romantic love and the way 'romance' is represented in identical realistic/ fictional modes.

O Death! is both a celebration of this and also a meditation on two lines from popular songs: "Love is a machine without a program" and "I could live/I could die/It all depends on you . . ." In this film I am interested in mixing two potent opposites: sincerity and irony to examine death and love. The film should be considered simply at face value for, as the saying goes, there are only two sure things in life – death and death.

Andrew Frost

Andrew Frost, **O Death!**
photography: the artist

Peter Callas

Night's High Noon; An Anti-Terrain

Night's High Noon is a portrayal of the memories sublimated in the cultural construction of contemporary Australian identity. Each scene in this tape is constructed in layers to create a landscape of emblems at odds with the "Information Landscape". The tape cross-references the linguistic/totemic heritage of white and aboriginal cultures in Australia; creating, for example, an ironic link between colloquial phrases which use animals as similies ("memory like an elephant", "stubborn as a mule") in white culture with the totemic animals of aboriginal culture. The title refers to the twelfth hour (the end of history). **Night's High Noon** was assisted by the Creative Development Branch of the Australian Film Commission.

Peter Callas has lived alternatively in Sydney and Tokyo for a number of years. His first solo show in Japan was at Scan Video Gallery in Tokyo in 1982. In 1986 he was video artist in residence at Marui Department Store in Tokyo with the artists from Ringworld. He has completed three laser disc projects including *Karkador* for Pioneer, Japan (1986), *If Pigs Could Fly (The Media Machine)* for the Australian Bicentennial Travelling Exhibition (1987), and *Style* for the Powerhouse Museum in Sydney (1988). He is currently artist in residence at the Australian studio in PS1, New York.

Peter Callas, **Night's High Noon** 1988
photography: the artist

Program Two

4 June, Domain Theatre, 7 – 9 pm
5 June, Domain Theatre, 2 – 5 pm

A Gastronomic Tour Gabrielle Finnane & Robert Nery	Super 8	20 mins
Waiting in the Wings Mark Jackson & John Conomos	Super 8	40 mins
intermission		
Insatiable David Chesworth	Video	30 mins

Gabrielle Finnane/Robert Nery

A Gastronomic Tour

A Gastronomic Tour brings together Brillat-Savarin, late 18th century French author of *The Physiology of Taste: Reflections on Transcendental Gastronomy,* F. Nietzsche, the gastronome of Ecce Homo, and Margaret Frances K. Fisher, contemporary American essayist; it brings them together conversing on matters of cuisine amidst the sights of an imaginary city. It does so in accordance with Brillat-Savarin's aphorism: animals have food, men have cuisine and only wise men know the art of eating. The film concurs, too, with the further proposition, that, given the existence of cuisine, wisdom in eating becomes necessary. The film-makers do not, however, propose what any of the its dramatis personae have to say on cookery and the art of eating as their own conviction and worthy of yours. They are interested in why an art of eating becomes necessary, and wonder at the fact that a necessity, food, is the object of the same liberty of imagination found in poetry or painting or sculpture.

The film, loosely, is a comic dialogue where the first and second interlocutors are Billat-Savarin and Nietzsche, and the third appears after a brief verse choral interlude. The dialogue each is given to speak is taken from his or her own writings. The film-makers have combined complex artifice in dialogue with the artifice of image, as they contend that verbal art is a cinematic possibility, and the lack of it is often due to a prejudice arising from, at best, a reductive notion of what cinema is, or at worst, a conservative naturalism. The music for the film was chosen to complement the film's thematic structure, and comes from Varese and from Stravinsky in his neoclassical phase. The visual background is humourously related, or so the film-makers intend, in consonance or ironic dissonance with what is being said.

Gabrielle Finnane and Robert Nery, **A Gastronomic Tour**
photography: the artists

Like a section of an orange, the art of eating is a metonym of the art of living which an individual or a culture may have chosen or may propose. The film indicates this by taking three writers from three contiguous periods of the West's moral history. The brief verse chorus in the middle of the film moralizes in a manner mocking that of a Greek chorus. The film-makers wanted not to give advice but to draw attention to what verse does, in so far as it is exemplary: it turns the morals it holds into artifice.

Gabrielle Finnane/Robert Nery

John Conomos and Mark Jackson

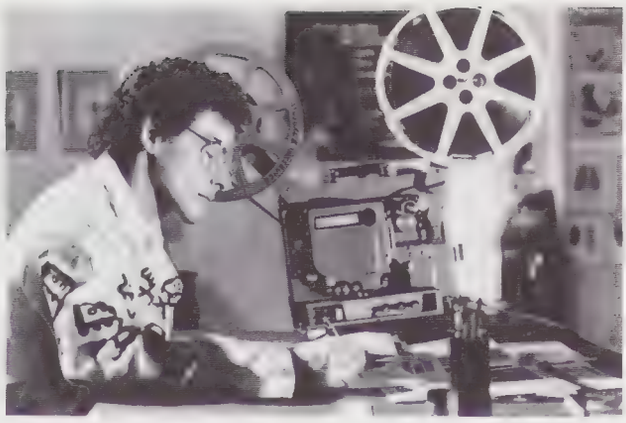
In the Wings of Fiction

> Nothing definitive should be said here, however: the tale is to continue soon on another stage and with other phantoms.
>
> Jean-André Fieschi (on Jacques Rivette)

French cinema underwent radical change in the 1960's, with the production of films by directors such as Jean Luc Goddard, Jean Rouche and Jacques Rivette. These directors and a handful of others "shook the foundations of the temple" – fragmented narratives acted as a powerful stimulus to the appeal of free structures, unrestricted by the prevailing dramaturgic matrix.

Jacques Rivette was a major part of this French "New Wave", figuring as critic, theorist and film-maker *(Paris Belongs to Us, L'Amour Fou, Out One/Spectre).* **Waiting In The Wings,** a forty minute super-8 film, explores this Rivettean cinema, wherein an obsessive cinephile (Adrian Martin) locks himself away to discover the "mystery" of Jacques Rivette. This he does to no avail. Phantom registers intrude on his hermetic space to disrupt and disorient his work.

Two phantom characters (Jennifer Trollope, Irene Karpathakis), figures modelled on Rivette's own cinema of phantoms *(Celine and Julie Go Boating),* fracture Adrian's project entirely, transporting him from the claustrophobic to the carnivalesque.



Mark Jackson: **In The Wings of Fiction**
photography: the artist

As for the title: "In the wings of the theatre, in the wings of fiction or of conspiracy (conspiracy as a metaphor for all mise-en-scène), all these spaces in the wings are presented as stages revealing the other scene as the only theatre, fostering dreams and phantoms." Jean-André Fieschi.

Mark Jackson

David Chesworth

Insatiable. A Dramatic Opera for Four Voices. 1987

Insatiable is a stylized, abstracted musical drama presenting ideas about the nature of giving a performance: – What does it mean to 'perform'? Who is giving the performance? What is the audience's position in all this?

Insatiable uses these questions in dealing with four people who arrive at an old theatre for an audition. The piece explores how they have prepared themselves for the audition. On arrival they each must wait their turn to perform; as they wait, the characters gradually reveal through songs, recitatives and arias more about their pasts and speculate on their possible futures.

Music plays a crucial role in the narrative. In fact it *is* the narrative. It becomes thematically linked to the unfolding of the story, and so a musical tradition, rather than a literary tradition, has provided the framework on which the story is based.
Made with assistance from A.F.C. and ABC Radio Melbourne.

David Chesworth

Program Three

5 June, Domain Theatre, 7 – 9 pm
6 June, Domain Theatre, 2 – 5 pm

ec/static Toula Anastas	Super 8	8 mins
Three Key Lock Alexandra Higson & Adam Mackie	Super 8	8 mins
Decoding the Link Benay Ellison	16 mm	7 mins
White Woman Anne-Marie Crawford	Super 8	4 mins
intermission		
in Vistavision Susan Charlton	Video 8	3 mins
History Takes Place Sonia Leber	16 mm	20 mins

Toula Anastas

ec/static

"In a certain sense each medium (Photography and Cinema) is seen as empowered to disclose a secret of the other: Cinema, that the photograph, however mutable and unstable its frame of reference, is always (at least latently) discursive; photography, that the temporal flow of a film is founded on a series of sequential pauses, is constructed from images wrested from a time other than the time of the text. If the 'truth' of the image is guaranteed by neither form over against the other, truth of a kind is illuminated, and a critical lever forged, at the point of friction where photography checks cinema and cinema traverses photography." (Charles Wolfe – *Wide Angle* Vol. 9 , No. 1)

Jane Elworthy in **ec/static,** a film by Toula Anastas, 1988
photography: the artist

Alexandra Higson & Adam Mackie

Three Key Lock

Two women, an Indian man and a young girl are together one night to watch *Alien Nation* on video. The conversation leads to a series of storytelling which is depicted through the images of the film.

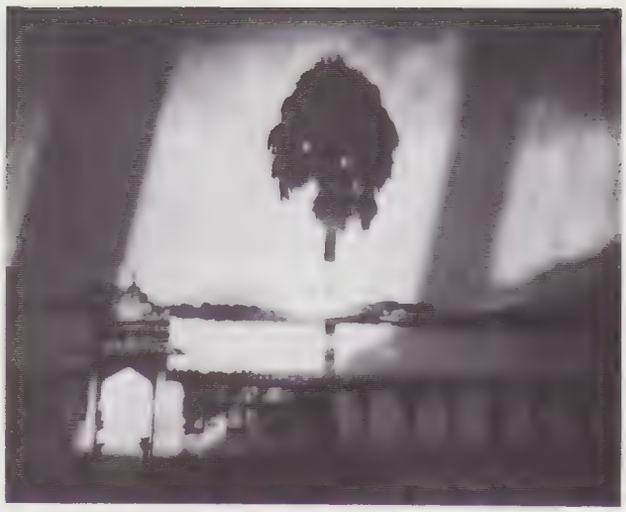
ABDUL begins on a story about inner city poverty, a modern tale following some young people who live together in a squat. His lover, CHERRY, interprets it as a fairytale drawn from the intricate history of ABDUL's culture.

PERCY, the second woman, is disgusted. She likes a real story with a good dose of murder and sexism. A montage of 'boy's own' footage follows with a sound mix incorporating the best of Hollywood and Hindi trial and devastation.

CHERRY, wanting to get her little daughter off to bed and away from PERCY's influence, introduces the third scenario. Speculating on what her daughter, CLARE, will dream about that night, CHERRY's words motivate a series of highly symbolic dream images. CHERRY claims that her story is the most 'fascinating of all'.

Three key lock is an experimental film in which several narrative forms are interwoven. The voice over provides the thread that binds these three stories together.

Alexandra Higson & Adam Mackie



Alexandra Higson and Adam Mackie, **Three Key Lock**
photography: the artists

Benay Ellison

Decoding the Link

The floating or flying human body – an archetypal dream state event suspending the psyche between a fear of falling and the exaltation of earthly release – is evoked through an exquisitely developed technique involving recent colour photocopying technology and the photo-chemical medium of film. The film-maker's manipulation of image, time and movement creates an arcane choreography of sinuously ascending nudes, peculiarly flattened against the 'window' of the screen and the subsequent gaze of the viewer. Occasional objects intrude upon the textural serentiy and heaven-bound rise of this strange loop of flesh-forms (recursion is evident here), suggestions perhaps of a more complex allegory circulating beyond the bounds of the frame, of what we can see.

Gary Warner

Anne-Marie Crawford

White Woman

"There is always an autobiographical impulse at the base of my films. It's an impulse to tell stories of my life; a fictional impulse; an expression of subjectivity more concerned with potentialities and possibilities of identity than determined, solid formulations of selfhood."

"The film has no serial time from shot to shot. I wanted to avoid a linear conception of time. I wanted the impression of it all happening in the same moment – a relation perhaps with Maya Deren's 'vertical' movements."

". . . the mystery of not knowing what is coming . . . the film growing from a faint idea into something that would have been impossible to conceive in the beginning, taking me somewhere I would otherwise not venture."

"All is chaos, and in finding something to focus upon, one may also find a path through it – like walking a tightrope, a centre of balance. It requires a sort of faith. It can't be argued logically. That's why the craziest, most absurd, disparate and irrational things can really be perfectly rational. Rationality is here a much more internal thing, not something to be seen in the clear light of day. Not obvious. Invisible, in fact."

"Only fragments of order now seem possible. Like someone clinging to the debris of a sunken ship, one finds oneself clinging to these sublime fragments of self, just managing to stay afloat."

from my piece, "Fragments of a Working Diary", in *Cantrills Filmnotes,* Nos. 55, 56, 1988.

*****

"You are moving. You never stay still. You never stay. You never 'are'. How can I say you, who are always other? How can I speak you, who remain in a flux that never congeals or solidifies? How can this current pass into words? It is multiple, devoid of 'causes' and 'meanings', simple qualities; yet it is not decomposable. These movements can't be described as the passage from a beginning to an end. These streams don't flow into one, definitive sea; these rivers have no permanent banks; this body, no fixed borders. This unceasing mobility, this life. Which they might describe as our restlessness, whims, pretences, or lies. For all this seems so strange to those who claim 'solidity' as their foundation". – Luce Irigaray.

Anne-Marie Crawford, **White Woman,** 1988
photography: John Campitelli

Susan Charlton

in VISTAVISION (formerly Artists & Models)

It's cinema that I love. But it's with home video that I work. Armed with a library of tapes and poised with a remote control in each hand – new narratives are built up from the old. It's not so much a process of de-construction or appropriation that interests me, but rather one of reading, speculation and of re-animation.

Video works like **in VISTAVISION,** come from an active engagement with the cinema. From wondering what would happen if one image was placed alongside another. From always seeing a point at which to cut, and another at which to join. And from being enthralled at what appears between those two points, where works sometimes seem to have made themselves.

I cannot precisely say why Jerry Lewis does not make an appearance in this video, although every single shot comes from a selection of 8 films, he appeared in, and sometimes directed. But I enjoy and entertain other people's theories about the effect of this absence.

Ideas for a project come from a pool of memories, desires and half grasped connections. At other times, the exercise is quite pragmatic or technical. In this case, "What would happen if I made a work in colour?", rather than the black and white of my previous project, *Wonderlust* – fearing that black and white was perhaps a little too drenched in nostalgia.

But my aim was similar to that in *Wonderlust.* I wanted heightened images, drunk with femininity, that suggested an excess. Images of shimmering seduction, melting and swooning, as well as vulgarity, petulance and insistence.

Jerry Lewis in **The Ladies' Man, Cahiers du Cinema** cover, June 1962

I will never forget that moment in Hitchcock's *Rear Window,* where Grace Kelly opens her little overnight bag and it positively 'springs' open with the pressure of the feminine objects inside. In my memory, they include an négligé and a pair of evening slippers. For me, that moment seemed to recuperate femininity for the cinema – femininity as a rich vein for speculation, rather than one of bankruptcy.

It's probably true that most of my works since then, endeavour to recreate the thrill of that moment.

Susan Charlton 1989

Sonia Leber

History Takes Place

A peep show of popular culture, the tableaux reveal a culture of doubles where the authentic and the real have been displayed by duplication and imitation. We have arrived at a place where notions of history, fantasy and reality are no longer clearly discernable.

Sonia Leber

WRITERS IN RECITAL

Curated by
Anne Berriman, Martin Harrison, Ruark Lewis

Sunday 2 pm
June 4th, 11th, 18th and 25th

Writers in Recital is a series of temporary installations, each of them overlapping, each of them creating a further realisation of a text or set of texts. The curatorial intention is to explore boundaries around 'performance art' practices in the visual arts as well as reading practices in contemporary Australian writing.

Every recital features the work of a poet well-known in terms of reading and publishing, together with the work of writers less well-known or less well-known in a conventional literary context. At the same time, the aim is to extend the practice of reading into the area of music, sound, re-performance, representation through image, note or noise.

Each performance will involve song-form, tape, live music – and a brief retrospective moment where we re-present the work, perhaps just 'a' work, of a dead performer or poet. Collectively the genres range over film/song recital, piano-accompanied voice, tape-accompanied voice, tape-accompanied piano, slide show and recitation, recited TV drama, sculptural drama, lecture-form opera – as well as the 'read' work of literary poets.

Writers in Recital is organised by Ann Berriman, Martin Harrison and Ruark Lewis.

This project was assisted by the Australia Council,
the Federal Government Arts Funding and Advisory Body.

Sounds . . . Memorial

I hearken; the sound event.
I hear it variously booming
whispering lapping roaring
grating smooth as silk.
Slipping. The impression was
wholly mine yet shared with
all those in range.
(When ears drink, they do
not reduce the whole, nor do
they individuate; aural focus
is lazy & inept, hearing omni-
directional. The separating,
selective capacity of the ear
is much weaker than that of
the eye.)
On the other hand, not much
can be hidden from it.
We know that there is no
aural equivalent of 'night',
the absence of vision; "the
sound world has no sun".
(Bailble)

"Did you hear that?"

"Which?"

"In recognition of sound,
mnemonic traces emerge,
quickly, slowly, historical
events (a speech, news,
a song) reinvented as aural
triggers in time. Cultural
& personal memory
converge in instants of
remembrance."

"The president of the United
States is dead."

"My companion agrees
(concedes) we have heard
(understood) correctly."

From memory, on playback.

Conditions remain stable always.

But we have started our own noises of discussion already.

ONE

The sense of hearing as we know it; follows a path leading from the head to the region of the liver (Plato). This is metaphorically correct if we agree that all received sound is not 'screened', but traced deep in interiority, within an organic memory. It emerges as an identificant in response to repeated hearing, in response to the thought of hearing – outfall of the unconscious.
Where were you when Kennedy died? or the news of his death was relayed to you? Unborn? You only caught the re-run in that case, but so did older hearers. Sound, detached from politics yet charged (cathected) with
differing intensities fills the world; there is no turning away.

TWO

You will agree with me that all sound is determined by systematised 'language'. – The series of languages written and heard in music, poetry, speech, noise. The outcome of controversy or simple consensus allows us to agree, or me to persuade you, of the origin of the sound. (Its characteristics as an adjective – the appendage of an event in a narrative woven through personal/historical time.)
There is little more fearful than a sound never heard before.

THREE

Languages and music forms exteriorise sound narratives from the unconscious. Writing and notation exteriorise reconstitutable sound traces from the body. The migration of memorial accuracy to a position of exteriority – prosthesis – is a crucial movement in the history of hearing.
Recording mechanically or electronically sounds and voices: a writing incorporating the nuance of speech, the sound details of the instruments – the overabundance of meaning fills in between the lines. This constitutes the loss of a particular non-space, that of performer interpretation and in turn that of the reader/listener. Two negatives do not always make a positive.
It seems like a whole meaning-dissemination system pushed up against the limits of its expansion. There is no room to move? This is one extremity of belief, that the separation between a reel of tape etc, the medium and its operator is a gap that requires not only new methods, but a new world-view to negotiate.
The rest, as they say, is up to you.

POSTULATES

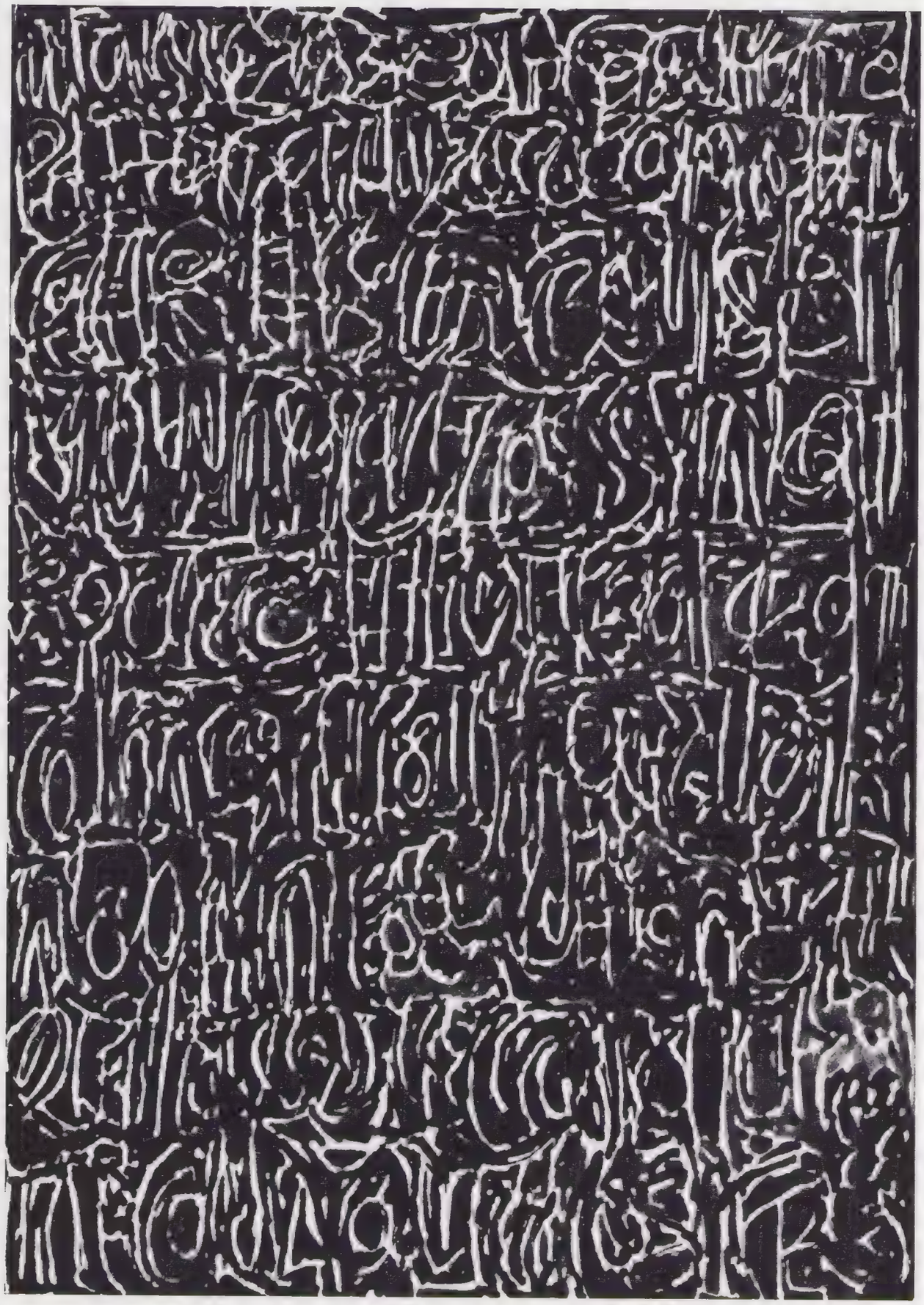
1) That the perception of sound is the closest experience we have of pure duration – that sublime stream.

2) That sound, inseparable into 'sounds' except by (usually automatic) linguistic effort is the portion of the stimulus continuum which is the most inescapable, the most penetrative.

3) That sounds, separated by our attention, are identified by consensus and by memory reference: "I accede to your knowledge which allows you to identify . . ." (which has since faded).

4) That "I hearken; the sound event . . ."

Anne-Marie Jonson,
Ashley Scott



"Below the surface – as the act of reading and interpreting – we physically create the sequence of measurements that in turn form our shape of sound".

Ruark Lewis, *The Space Within*

Five Proses

by way of an epilogue

Let's say we are listening to a text, a typed-up text, perhaps a published piece of writing.

There it is – the pieces of paper, or rather the edge of a piece, a white blur like a wave breaking far out in the bay, glinting from the podium. Propped up, easy enough for the reader to look down at while apparently conserving all human attention, all eye-gaze, for us.

Have you noticed people's chins when they read?

The podium dresses the reader, leaving available for gestural language only the upper half of the body, the facial movements, an emphasis perhaps from hand or arm – and most importantly the inclination with which the reader stands or leans or 'squares up' in front of the imaginary barrier, the chest-high bottom-line, of the writing: "I am," this posture says – "I insinuate" or "I reveal" or "I stand over" or "I shelter" or "I proclaim" or "I refrain" or "I disguise myself."

All these statements, and many more, occurring in sequence, shift against each other and replace each other as the narrative of 'live speaking' goes on – that 'live speaking', that utterance, to which the unseen text, the text which we know is at the back of/beneath/ in front of all the other meaning-systems, also seemingly 'speaks' as in a dictation or some equally controlling enunciation somehow 'further back' than the speech our ears hear. And all the while, this living speech undergoes 'as a consequence' a series of directional changes, tonal reversals, fictional motions, tear-jerking stops and starts, or whatever.

This is the reader, the recitalist – whose voice runs over the written

ABOUT READING

A. Oh no, there's been this terrible accident. – Something's been run over.

B. Can you see what?

A. No I can't quite see . . . (*Screwing up his eyes in a gesture of microscopic attention*) . . . No I can't, mate . . . (*Putting one hand over his eyes, as if to shield himself from the brilliant slats of afternoon sun across the lawn*) . . . It could be a child, or a sheep . . . It's too far away . . . (*He starts tying a white-spotted red handkerchief over his eyes in a blindfold*) . . . Oh hang on, it's coming into focus now. I'd swear it's a —

B. Too late. Too late. You're always too late. I don't care what it is. You take too long. You always take so long to speak to me. You never speak to me when you're with me. I feel as if I don't exist. Even if you did know what it is, I don't care now. I don't want to see it. I don't want to know.

A. (*Shocked, but imploringly*) But you can see it for yourself. If you just try. You can see it for itself. Look. Come on now. Just look – it's a —

B. (*Stubbornly, yet really happy to be won over*) No I can't . . . (*Screwing up his eyes in a gesture of microscopic attention*) . . . No I can't, mate . . . (*Putting one hand over his eyes as if to shield himself from the brilliant slats of afternoon sun across the lawn, the same sun which only a moment before had been in exactly the same position across the water[1], bisected by the silhouette of the container-ship which was already on its way to the other side of the Pacific. Or perhaps to Japan. Further away than Hugh and I could possibly go in our tiny 20 ft catamaran, though we did inch our way through the Heads every so often, when there was a light breeze and a calm sea. It was how Hugh and I spent our weekends. It was really the mainstay of our affair, despite the fact that before him small boats had never interested me. But already I'm leaping ahead too far. I should introduce myself . . .*) . . . Though hang on, I'm getting some sort of a focus on it . . . Ah . . . Sorry . . . I've lost it!

[redacted]

for once the speaking voice has been irreversibly detached from the written text, once the notion of composition no longer implicates any of the immediate, non-mechanical systems where 'voice' has hitherto been encapsulated as an object of both preservation and later 'living' projection – once, that is, the category 'writing' is recognised as the determinant of **all** *systems of representation, including provisional and impromptu speech – then the question of the construction of meanings within any writing, however superficially and rigidly textual, is opened up again: all writing – as has been inescapably the case since the creation of non-script ways to record speech – becomes an instance of* **a** *writing in relation to another writing, or rather,* **a** *'written' in relation to another 'written', since the prioritisation of literary meaning over any other kind of 'writing' disappears; the voice, as we know, floats detached from the graphic flow of visual markers, yet paradoxically retains both an infrangibly accurate relation with them as well as a seemingly infinite capacity for repeatability and familiarisation both as independent utterance and as a 'voice over' which is already spacing out the series of indelible meanings within the arbitrary graphic/visual portrayals which accompany it; and, similarly, 'embodiment' ceases to be controlled exclusively by notions of physicalisation, actual presence, authentic speech, the language of kinesic expression – in the sense that the embodied 'body' of meaning-within-the-text is no longer unitary, no longer occurs at equal rhythmic and temporal rates, no longer necessarily inhabits the same place or the same epoch or the same self-subsistent psyche. From now on, lips speak statements which they never say – sounds which the voice cannot utter like street-noise, the flutter of pigeon-wings, the rumble of tanks, orchestral music – and the identification of speech with movement becomes a matter of merely naturalistic convention: a temporary synchronicity.*[2]

ON A PERFORMANCE FOR THREE SINGERS

Then the hand moves like a soldier-crab
Sideways, claw-clenched, cantilevered
On a rock surface which, no matter
What its slant,
Is always flat to the stuttering crab-carriage,
Sometimes awash with sky-bright water –
Marauding, green surge forced through two slabs
Of quickly glittering stone. Whatever turn the crab takes,
The same mark, the same movement, occurs –
A line, a dot, a break:
And the voice sings out what it infers
From this absence of corners, this sameness
Of direction. Wherever the crab goes,
It's the identical path. (Clock-time's wristwatch,
Far out there, flung up on a swimmer's arm.)
Mobile flatness builds a dimension, while square-
edged waves
Collide on every side
Like an earthquake zone, floated through. –
The crab's unharmed,
In its loops and entrances,
Just as the hand, when it writes, requires:
Here are criss-crossed crab-tracks,
A diagrammatic sketch, and some untimed prose.

THE PHOTO

It was an extremely good likeness of J. (Not really, she never looked like that.) She was standing to one side of the speaker, with the piano visible behind her – you could see a half-profile of T., intently playing. J. stands as if she has just completed a phrase, as if she is about to use a short pause in the accompaniment to breathe more easily. This is very hard to 'read', though. For it could be that J. is halfway through a long, hummed passage of vocalese and, in this case, the way her mouth frames space, the way the lips' gesture forms a kind of address to the viewer, is actually a signal of breath slowly expelled. Accordingly, this photo becomes a noisy object, a noisy script. But if it is silent – if the first supposition is true and it indicates a pause – then it is the threshold, semi-conscious image of a valley, a kind of declination or visualisable space between two clusters of sounds – a runnel formed by a fold in the skin.

It's probably a noisy image, which means more than just that it signifies noise, or the performance of sound – because there's A., just half of him, up-front on the right, with a blurred hand about to (having just) hit a cymbal. What has happened to his hand? It is as blurred as a wave breaking far out in the sea – its whiteness the same whiteness as the recitalist's piece of paper or the oboist's score. Then it was a lecture, of course – an operatic lecture which you were hearing. J. is about to sing, to continue with her singing. – The oboist isn't in the image. But you heard her on the day. You heard nothing, as now while you continue to watch the slide.

Martin Harrison

Notes

1. 'How can this be?' – The Recitalist.

2. 'For Once' is an extract from an unwritten/widely known piece *A Simple Text.*

A KOORI PERSPECTIVE

ARTSPACE

Curated by Avril Quaill

Bronwyn Bancroft
Euphemia Bostock
Robert Campbell Jnr
Karen Casey
Brenda Croft
David Fernando
Vanessa Fisher
Fiona Foley
Lindsay Albert Johnson
Pam Johnston
Ellen Jose
Fernanda Martins
Raymond Meeks
Sally Morgan
Trevor Nickolls
Lin Onus
Michael Riley
Jeffrey Samuels
Judy Watson

Introduction:

I have always considered one of Artspace's most important policy objectives to be that which sought to 'make visible' art which has been excluded from or neglected by other exhibition spaces and institutional practices. And while it is true that, as Eric Michaels has pointed out, "Australia now has a suspiciously elaborate terminology for identifying the contradictions of colonialism and creativity",[1] it is clear that that terminology has done little to reduce white Australia's continued colonisation of Aboriginal creativity.

For Artspace, the invitation to participate in Perspecta 1989 was another welcome opportunity to work with the Art Gallery of New South Wales, but, because it was made clear that this year's participation could not be in the 'big ring' of the Art Gallery but rather in our own more outflung 'sideshow', Artspace was clearly also operating under a sort of 'metropole/colony' scenario.

"A Koori Perspective", Artspace's contribution to Perspecta 1989, is then about colonisation and visibility, about perspectives that go beyond those determined by a fixed point-of-view, a strategy to focus attention on and consideration of these issues.

My thanks to Boomalli Aboriginal Artists Co-operative and Avril Quaill.

Sally Couacaud
Director

1. Michaels, Eric. "Bad Aboriginal Art", *Art & Text* #28, 1988 p. 59.

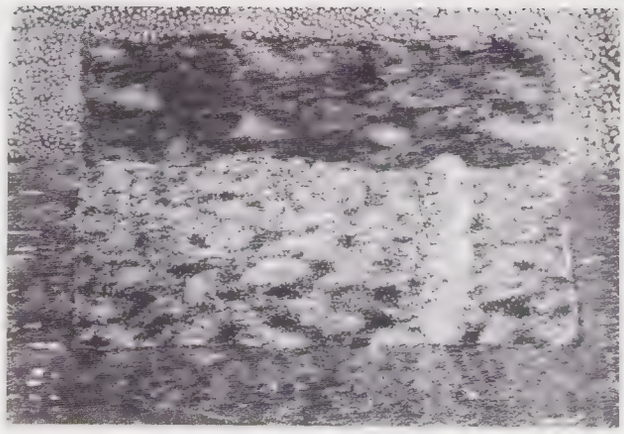
A Koori Perspective

Innovations in Aboriginal art have a longer history than is generally known or acknowledged. Whilst purists would argue that it is only bark or 'dot' paintings which are truly aboriginal, in truth, both these traditions are a relatively recent phenomenon. Bark paintings from Northern Australia have been produced as artworks only as a result of contact with whites as recently as fifty years ago. Similarly the so called 'dot' paintings from Central Australia are even more recent, originating in 1971, and like bark paintings are, arguably 'traditional' art forms transformed due to white influences.

The *Koori Perspective* at Artspace presents the work of only a fraction of this country's Aboriginal artists who now live and work in the urban and rural areas of the east coast, whose heritage stems from the traditions of those Aboriginal cultures who bore the first onslaught of settlement. Koori art is produced by Urban Aborigines who are often trained in western traditions but who have "one foot firmly in each world". Born in the 50's, or early 60's, these artists grew up after the breakdown of the government's 'assimilate at all costs' policy. The work produced by these artists has its sources, aesthetics, subject matter and inspiration firmly in an art heritage outside the mainstream influences of other Australian artists.

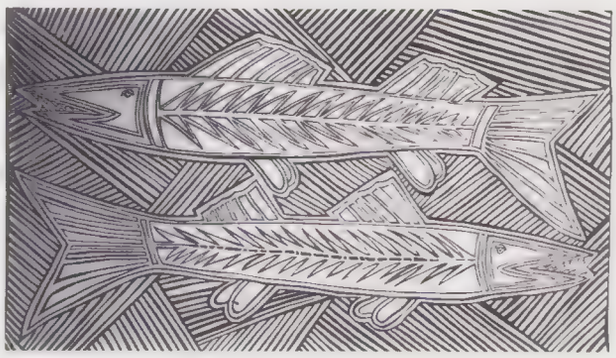
Contemporary artists from tradition oriented Aboriginal communities relate to their art heritage in a number of ways. The various mediums employed by these artists offer another avenue for these artists and their communities to maintain and express their culture. They may be illustrating stories from their particular area which they have a right to produce, using design formats handed down through generations. This ensures the continuation of traditional art practices and Aboriginal culture. Other innovations come from choice of subjects or images not related to law stories but in the artist's particular response to his or her environment and life experiences.

Since the 1970's, there have been few opportunities to survey or document the innovations and shifts that have occurred in Aboriginal art practices or to present our artists' concerns in a suitable context. Definitions of Aboriginal people and their cultures have always been in the hands of the dominant culture. The inclusion of urban based Aboriginal artists and their work within major shows such as Perspecta have been so problematic as to lead some curators to refer to this issue as "too difficult" resulting in complete exclusion or at best simple tokenism. Indeed attempts to include Urban Aboriginal art in such surveys in the past have indicated those institutions' acceptance of such work only when it appears to co-incide with the concerns of a wider Australian art practice, a practice that has as its base an aesthetic that is at odds with Aboriginal art traditions. Ignorance of the historical development of Koori art has led to its impression on the wider



Judy Watson
Returning 1989
75.5 x 56 cm
oil stick, crayon, ink, on paper

Trevor Nickolls
Small Portrait, 1988
50.5 x 40.5 cm
acrylic on canvas



Jeffrey Samuels
Dungar
56 x 76 cm
silkscreen

Australian art as being 'controversial' by its mere existence, as if it had suddenly appeared from nowhere, 'discovered' by the outside world.

Koori Art '84 at Artspace, and the follow up exhibition, *Urban Kooris* at Willoughby Art Workshops marked important periods for the exposure of urban based Aboriginal artists to the wider Australian art community. These artists had previously been exhibiting within the mainstream of Australian commercial galleries, their work being taken up and supported by only a handful of astute curators and private collectors. As a result of these exhibitions the artists began networking with each other, recognising the need to take on curatorial roles in the presentation of their work.

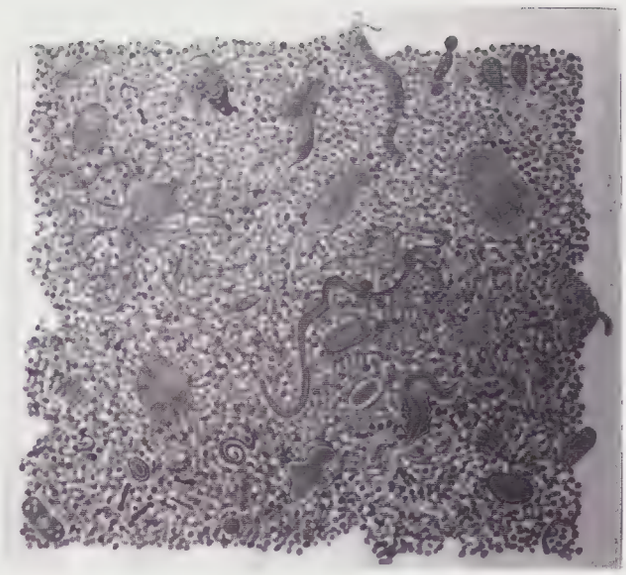
1987 saw the establishment of Boomalli Aboriginal Artists Co-operative in Sydney at a time when Koori art was inadequately represented by the Sydney galleries. Boomalli has now filled this gap with the establishment of its gallery and studio space in Chippendale. In the two years since its formation, the Co-operative has hosted a number of exhibitions featuring work by urban Aboriginal artists from New South Wales, Queensland, and Victoria, including a joint exhibition with its affiliate in Darwin, ANCAAA (Association of Northern and Central Australian Aboriginal Artists). The Co-operative's main aims are to promote Aboriginal culture and independence through the visual arts, and to promote Aboriginal control over how their art is marketed.

The Aboriginal Arts and Crafts industry has experienced strong growth in recent years because of the demand both in Australia and overseas. Access to the Fine Art market has only come about through efforts by Aboriginal curators and the artists themselves to ensure the proper presentation of Aboriginal art as a living art tradition.

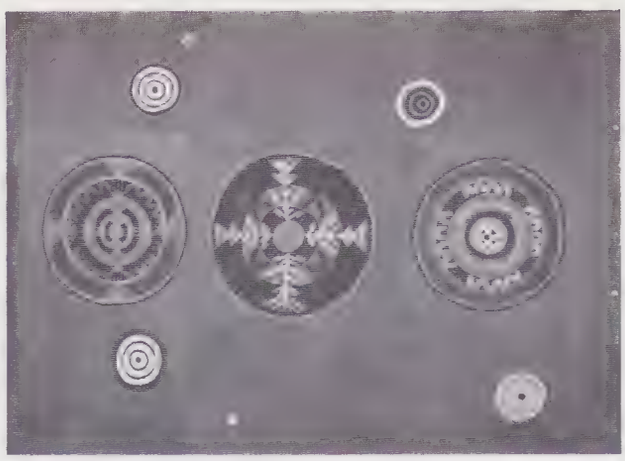
The contribution Aboriginal art in general has made to the Australian national identity world-wide has not been fully recognised or supported by those institutions that would survey the state of Contemporary Australian Art.

While the opportunity to present a window into contemporary Aboriginal art practice is welcomed, Aboriginal curators and their supporters feel, in view of past inconsistencies, a major survey of Contemporary Aboriginal Art is long overdue.

Avril Quaill
Chairman
Boomalli Aboriginal Artists Co-operative



Fernanda Martins
Clovelly Dreaming
56 x 55 cm
watercolour



Vanessa Fisher
Our Languages are the Voice of Our Land
100 x 100 cm
acrylic on canvas

Fernanda Martins
Trick or Treaty
48 x 67 mm
oil paint on paper

Notes:

1. Dr Roberta Sykes, *Koori Art '84* catalogue.

Suggested Reading;

1. *Koori Art '84* catalogue.
2. *Urban Koories* catalogue.
3. *Art and Aboriginality,* Portsmouth Exhibition catalogue.
4. *Boomalli + ANCAAA* exhibition catalogue.
5. *Art and Australia,* Spring Issue 1988, Vol. 26 Number 1.
6. "Aboriginal art" — essay by John Mundine, text available from Museum of Contemporary Art, Sydney.
7. *Research Projects in Aboriginal Art,* 1988. PART ONE. Modern Urban Aboriginal Art. Cultural and Educational Organisations. TRANBY.
8. Deirdre F. Jordan, "Census categories – enumeration of Aboriginal people, or construction of identity?", *Australian Aboriginal Studies,* 1985/Number 1, Australian Institute of Aboriginal Studies.

I gratefully acknowledge the assistance of Jeff Samuels, Boomalli Aboriginal Artists Co-operative and Gary Gurrulan Lee, Assistant Curator, Australian National Gallery, Canberra.

Karen Casey
Eternal Vigil, 1988
30 x 29 cm
acrylic on canvas

Sally Morgan
Inside Story, 1989
76.2 x 50.8 cm
acrylic on canvas

Raymond Meeks
Healing Place, 1988
76.5 x 57 cm
silkscreen

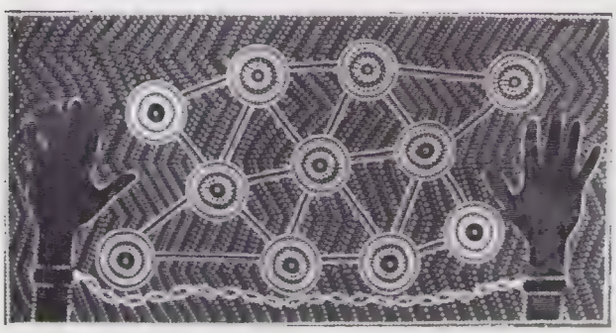
Bronwyn Bancroft
Black Over White Under, 1989
78 x 65 cm
waterwash and gouache

David Fernando
Aborigines Protection Boards, 1988
110.5 x 75 cm
acrylic on canvas

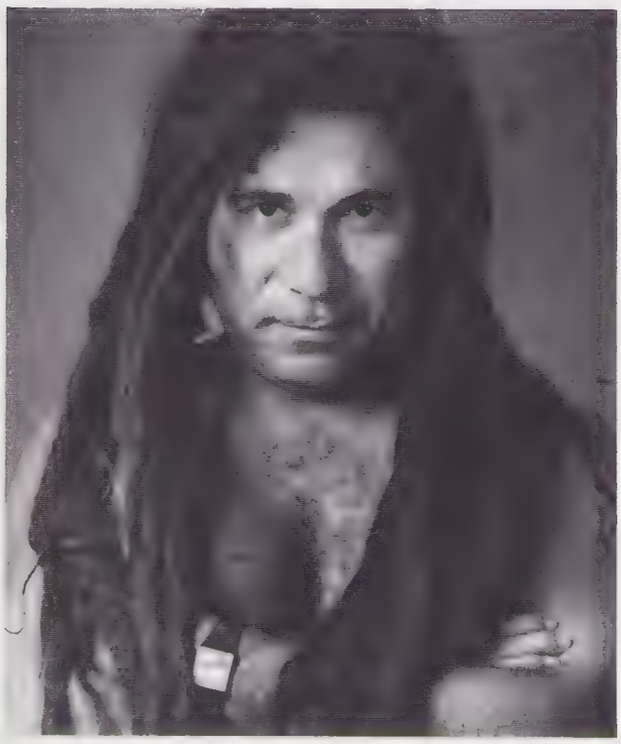
Lin Onus
Cockatoos, 1987
168 x 122 cm
acrylic on canvas

Robert Campbell Jnr
Slim Dusty, 1986
120 x 91 cm
acrylic on canvas
Photo courtesy Roslyn Oxley 9 Gallery

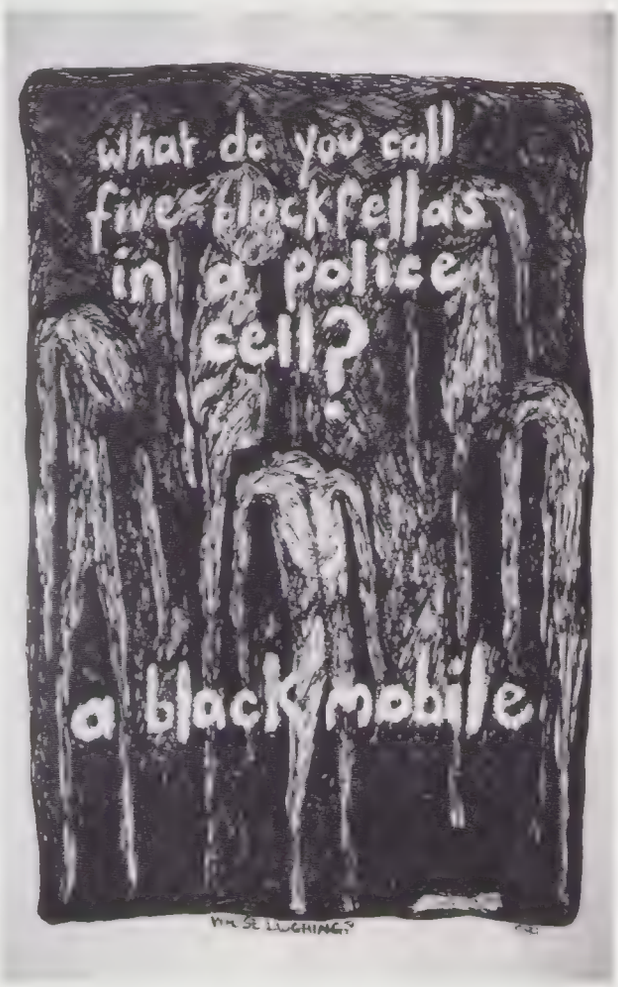
Fiona Foley
Flowers Series, 1988
32 x 26.5 cm (framed)
pastel pencil on paper
Photo courtesy Roslyn Oxley 9 Gallery



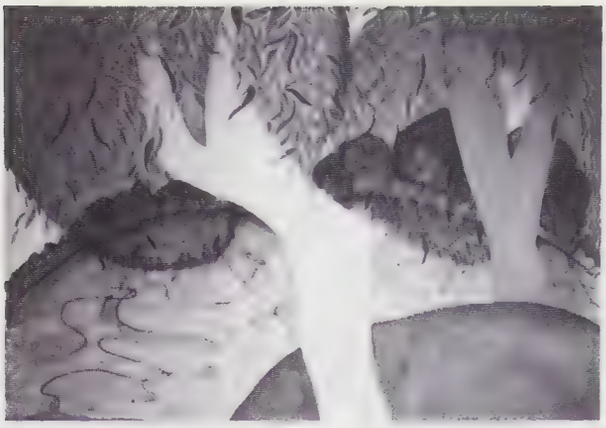
Lindsay Johnston
Untitled, 1989
46 x 90 cm
acrylic on board



Michael Riley
John, 1988
40.6 x 50.8 cm
silver gelatin print



Pam Johnston
Untitled
21 x 30 cm
indian ink on paper



Ellen Jose
The Bay Up Home, 1988
122 x 107 cm
watercolour, paper

Euphemia Bostock
Spirit Man, 1988
31.5 x 29.5 cm
linocut

Brenda Croft
Anti-Expo Rally, Brisbane, 30th April 1988
40.5 x 30.5 cm
silver gelatin print

LOOSE CONNECTION: 699 1503

THE PERFORMANCE SPACE

Curated by Noelle Janaczewska

Shere DeLys
Frances Dyson
John Gillies
Derek Kreckler

Tuesday 30th May – Friday 30th June 1989
10.00 am – 6.00 pm Tuesdays to Fridays only.

DIAL (02) 699 1503 between 10.00 am and 6.00 pm,
Tuesdays to Fridays to hear a short soundwork:

TUESDAYS:	**Untitled.**	Sherre DeLys
WEDNESDAYS:	**Untitled.**	John Gillies
THURSDAYS:	**Tele-Said.**	Frances Dyson
FRIDAYS:	**Untitled.**	Derek Kreckler

The Performance Space, a national centre for the research and development of the contemporary arts in Australia, has participated in several Perspecta Programmes, most recently in 1987 with the highly successful **Politics of the Body** Conference. This year, for the 1989 Perspecta, The Performance Space is participating by telephone only.

LOOSE CONNECTION: 699 1503 is a programme of four short soundworks created specifically for the telephone. From May 30th until June 30th, Tuesdays to Fridays between 10.00 am and 6.00 pm you can dial-a-soundwork on (02) 699 1503.

Since the Greeks, vision has been accorded a special role in Western belief and knowledge. Twentieth century artists and social thinkers, however, have increasingly contested the primacy accorded the visual sense and its ability to reflect the truth of external reality. Artists from all disciplines and theoreticians are now beginning to recognise that sound, traditionally relegated to the bottom half of the 'high' versus 'low' cultural debate, is as aesthetically and ideologically complex as fine art – or indeed any other arts–practice. Its chameleon ability to perform as mass-produced cipher in the pop music industry as well as in the contemporary art arena, in performance, film and video and in the media, make it a unique medium, and one of great scope and versatility.

With this programme's paradoxical position within the environments of both the contemporary art gallery and the consumer convenience industry, LOOSE CONNECTION: 699 1503 raises important questions about the making and reception of art today.

Since the 1970s the break up of consensus politics has been accompanied by a questioning of traditional assumptions about the arts and culture. Recent years have experienced an enormous increase in art projects beyond the gallery. A perception of the problematic state of institutionalised art has provoked new initiatives and stimulated new attitudes. The arts now have to engage with the powerful institutions of modern popular culture and with corporate interests as well as with organisations traditionally supported by public subsidy, producing substantial and significant shifts in our cultural economy. LOOSE CONNECTION: 699 1503 explores the interactions of popular culture, the corporate sector and fine art practice.

The Performance Space Perspecta '89 programme offers a rejection of the monolithic, undynamic view of cultural identity and contemporary arts practice presented by the increasing commodification and institutionalisation of cultural production in an art world which functions more and more as an international market system. How can a diversity of cultural and individual options be created and maintained? How can these different languages and histories coexist, and what are the possibilities of resisting the homogonising effect of an economically-defined global culture? Asking questions rather than providing answers, LOOSE CONNECTION: 699 1503 is a complex, witty and incisive look at a particular aspect of the way we live in Australia at the end of the twentieth century.

© Noëlle Janaczewska
Sydney, March 1989

Sherre Delys

Untitled

"The long distant hum of European fantasies, stretched on silver strands across the Australian landscape, slipped into every moment-between conversations, intervals of work, and at night between dreams.

Photography: Sarah Waterson

My work as a vocalist has evolved around musical use of both spontaneous and prepared texts. I am interested in ravelling text and sound, building layers of acoustic syntax, constructing musical language."

Sherre Delys

John Gilles

Untitled

"John Gilles. Born 1960. Selected videoworks:
Hymn. 2 monitor 1983
I Need You. 1986
She Says the Grooves Speak. 1987
Vision. installation 1987

Video stills from work in production with the Sydney Front.

The telephone was the technology upon which television was to be based."

Frances Dyson

Tele-Said

"In keeping with the phenomenon of 'dial-it' services, **Tele-Said** presents a series of proverbs, colloquialisms, aphorisms, propositions, tautologies etc., as singular items to be consumed (in the 'dial-a-prayer', 'dial-a-song' mode), but also, within the duration of a recording, as a *system* which reflects the logic of language and its movement through, into and via interruption.

Tele-Said develops this theme in relation to and within the context of telephonic speech. It focuses on language as a system of appropriation (of the murmur, of the crowd), and transformation (the channeling of speech into dead edifices: sayings, propositions, maxims etc.) which represents a hyper-rationalism forever imploding into tautology; a rigid, structural non-sense. The telephone, as an instrument for the transmission of 'pure' voice, an instrument integrated within a technological/communicative and electronic system, encourages this hyper-rationalism. However, by its very nature, the telephone constantly interrupts the smooth workings of language/speech through a failure which is both telephonic and linguistic. That failure is *silence.* Signaling death on the phone, the termination of a flow, silence prompts a return to the everyday saying, the safety net of communication, and at the same time makes audible the communality of telephonic communication and its organisation within a technological corpus. Silence uncovers the electronic buzz of transmission; channel for a vast network of other voices, but also a reminder that at any moment this utility, which seems so private, could errupt into the public – delivering unsolicited voices, uncalled for conversations, or simply, the overpowering static of a break in transmission. At that moment of failure 'one' becomes 'many' and literally, metaphorically, the *line is crossed.*"

Frances Dyson

Derek Kreckler

True or False:

"What novelty is worth that sweet monotony where everything is known and loved because it is known?".[1]

"The people that are making money now in the art world are not going to have any place in the history of our society . . . they are just going to be forgotten".[2]

1. George Elliot., *The Mill on the Floss.*
2. Mark Pauline., *Art Research;* Pranks.

Derek Kreckler
transient formality installation.

PLACE, SPACE AND DIFFERENCE

TIN SHEDS

Curated by Martin Munz

Week 1:	29 May-5 June	Therese Kenyon, Ruby Davies, Rachel Taylor
Week 2:	5-12 June	Martin Munz
Week 3:	12-19 June	Martin Kinney, Pam Debenham
Week 4:	19-27 June	Serephina Martin
Week 5:	27 June-4 July	Arcose and Palgioclasse
Week 6:	4-12 July	Deborah Singleton

During Perspecta the .5m³ Avago Gallery in the front fence of the Tin Sheds at 152 City Road, Darlington, will be the venue for a series of weekly installations by Ruby Davies, Pam Debenham, Therese Kenyon, Martin Kinney, Seraphina Martin, Martin Munz, 'Arcose and Plagioclase', Deborah Singleton and Rachael Taylor.

These installations at the Tin Sheds, Australia's first experimental art space, are presented at a distance from the primary Perspecta exhibition and deploy contrasts of site and scale to engage the "art gallery" as a site of cultural production.

Our participation in Perspecta is predicated on space constraints, funding that, like a mirage, never materialized, and a paucity of information about an exhibition deploying a secret selection of exhibitors as a curatorial device.

FIRESTORM IN THE GREENHOUSE

The thematic of this Perspecta has been hard to elucidate. This might suggest a pervasive confusion surrounding some curatorial practices that often seek to transcend meanings behond the privileged spaces of art as the dominant transforms the subordinate into the popular.

Theories abound by which contemporary commentators seek to valorize art objects and meanings. But, can the perpetuation of art as a series of distinguishing markers, in an often unintelligible institutionalized discourse, be attributed to insight rather than opaqueness when all visual texts are grist to the mill.

The distinctions between parody and satire should be considered, if parody and not satire informs visual art: "Parody is 'intra-mural;' intertextual. Satire is 'extra-mural'; its target is not another text but some feature of the real world of events, objects, people, beliefs and state of mind, modes of behaviour and patterns of conduct, etc. Of course, texts (whether written, spoken, painted or realized in any other sign system) are entwined with the real world, which is partly composed of and mediated by them. The distinction between text and world is not a simple matter to make. Parody and satire are compounded and go together. Parody is a vehicle for satire and satire is a sub-text of parody." (cf, generally, Peter Wollen, *Painting History;* Komar & Melamid, Fruitmarkets Gallery, Edinburgh. 1985).

The characteristic postmodern canons of quotation, parody, and self-reference developed in earlier forms of literary art, as tropes in popular entertainment. And, importantly, at a time when illiteracy was widespread, the market minute, art handmade and sacred, aesthetic and political orthodoxies inflexible and established by draconian social authority. Then when, literacy is widespread, commodities ubiquitous, art post-mechanical and profane, aesthetics carnivalesque, a "market" of contending forms, the institutions of contemporary art, like commercial television, seem to disseminate a disabling cynicism.

The scrambling of codes, (by which we might know how, and by whom, the world is constituted) might be in the interest of those who profit from the impoverishment of meaning; far out becomes far Right! Does this process prefigure art as the pastiche which singularly fails to disrupt or position the process of disablement but merely reflects it?

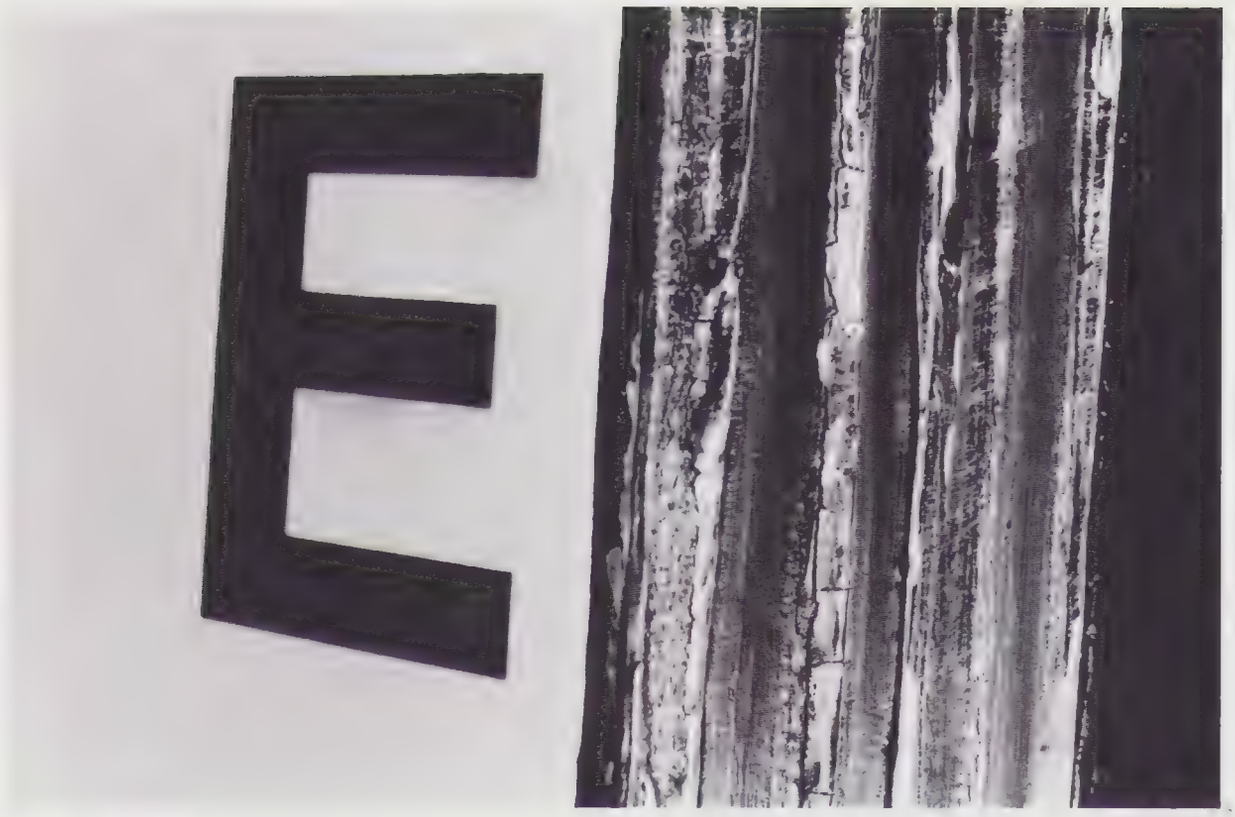
Rather than characterizing contemporary art as informed by anxiety or world weariness, it may be more useful to view the institutions of contemporary art as disabled, and disabling.

When visual artists do seek to exhibit works that assay the flow of signs that seem to circulate detached from meaning, some exhibitions present these works in such a way that, instead of disrupting the disempowering of meaning, submerges them in a smorgasboard of sign disintegration.

If class, race and gender continue to be the signs that determine who reads the entrails of the firestorm in the greenhouse, does a law of uneven disintegration apply as the codes disintegrate?

Martin Munz

Avago Installation
(detail I)



Avago Installation
(detail II)

Avago Installation
(detail III)

Catalogue

Andrew Arnaoutopoulos

Industrial Surfaces on Large Canvases 1989
Panel 1: 163.5 x 230 cm
Panel 2: 163 x 130 cm
Panel 3: 163.5 x 230 cm
acrylic on canvas
courtesy Bellas Gallery, Brisbane

Peter Atkins

Building the Tower 1988
215 x 200 cm
undercoat, enamel and watsonia on canvas
courtesy Garry Anderson Gallery, Sydney

Jerusalem 1989
215 x 200 cm
undercoat, enamel and watsonia on canvas
courtesy Garry Anderson Gallery, Sydney

Rains Destroying Sodom 1988
215 x 200 cm
undercoat, enamel and watsonia on canvas
courtesy Garry Anderson Gallery, Sydney

Jean Genet's Tomb Larache 1988
30 x 30 cm
oil and pencil on board
courtesy Garry Anderson Gallery, Sydney

Yellowman 1988
30 x 30 cm
oil and enamel on board
courtesy Garry Anderson Gallery, Sydney

Oscar's Wild Life 1988
30 x 30 cm
oil and collage on board
courtesy Garry Anderson Gallery, Sydney

Happy Idiot 1988
30 x 30 cm
oil on board
courtesy Garry Anderson Gallery, Sydney

Su Baker

Sustained Sensation 1989
approx. 30.5 x 1000 cm
oil on board/canvas
courtesy Galerie Düsseldorf, Perth

Gordon Bennett

Triptych - Requiem, of Grandeur, Empire 1989
3 panels: 120 x 120 cm, 200 x 150 cm, 120 x 120 cm
oil and photograph on canvas
collection Queensland Art Gallery

Pat Brassington

Cumulus Analysis 1987/88
274.5 x 457.5 cm
photographic compilation
courtesy the artist

Untitled 1988/89
244 x 183 cm
photographic compilation
courtesy the artist

Eugene Carchesio

Flower Study Test Pattern 1989
22 x 27 cm
watercolour on paper
collection Museum of Contemporary Art, Brisbane

Machine For Growth 1989
27 x 32 cm
watercolour on paper
collection Museum of Contemporary Art, Brisbane

10 Wounds/10 Mysteries 1989
22 x 17 cm
feathers on canvas
collection Museum of Contemporary Art, Brisbane

Distillation of a Black Square 1989
27.5 x 31 cm
mixed media (watercolour on paper, felt and glass)
collection Museum of Contemporary Art, Brisbane

Circles of Inner Worlds 1989
18.5 x 42 cm
watercolour and pencil on card
collection Museum of Contemporary Art, Brisbane

Monuments For Hope 1989
total area (4 constructions) 18 x 30 cm
mixed media
collection Museum of Contemporary Art, Brisbane

Element 1989
18 x 30 cm
mixed media on canvas
collection Museum of Contemporary Art, Brisbane

E - Force 1989
20.5 x 10.5 cm
card on felt
collection Museum of Contemporary Art, Brisbane

+ E - 1989
29.5 x 23.5 cm
watercolour on paper
collection Museum of Contemporary Art, Brisbane

Test Pattern For Hope 1989
33 x 27.5 cm
mixed media on card and paper
collection Museum of Contemporary Art, Brisbane

St Theresa Listening to the Wind 1988
9 x 11 cm
watercolour on paper
courtesy Bellas Gallery, Brisbane

When You Have Truth What Use is Hope 1988
9.5 x 4.5 x 4.5 cm, 8.5 x 7 cm
mixed media
courtesy Bellas Gallery, Brisbane

2 Test Patterns For Hope 1988
90 x 13.5 cm
enamel on wood
20 x 25.5 cm
enamel and oil on canvas
courtesy Bellas Gallery, Brisbane

Songs Humans Shouldn't Sing 1989
cassette tape

104 Compositions For An Abstract World 1989
cassette tape
courtesy Bellas Gallery, Brisbane

Roger Crawford

Divided/Systems Untitled No. 1 1989
220 x 220 cm
charcoal on art print paper
courtesy Watters Gallery, Sydney

Divided/Systems Untitled No. 2 1989
220 x 220 cm
charcoal on art print paper
courtesy Watters Gallery, Sydney

Divided/Systems Untitled No. 3 1989
220 x 220 cm
charcoal on art print paper
courtesy Watters Gallery, Sydney

Divided/Systems Untitled No. 4 oil/tank 1989
600 x 600 x 13 cm
steel/oil/tank
courtesy Watters Gallery, Sydney

Debra Dawes

Abstract Painting 1989
180 x 180 cm
oil on canvas
courtesy Mori Gallery, Sydney

Abstract Painting 1989
180 x 180 cm
oil on canvas
courtesy Mori Gallery, Sydney

Paula Dawson

The Eidola Suite 1989
420 x 600 x 600 cm
laser transmission holograms/timber installation
collection National Science and Technology Centre

Elizabeth Day

Cohæsion 1989
approx. 350 x 1080 cm
wall installation, incorporating objects with drawing on canvas
courtesy the artist

Galliano Fardin

Surge 1988-89
181 x 149 cm
oil on canvas
courtesy Galerie Düsseldorf, Perth

Boundary Lake 1988-89
149 x 181 cm
oil on canvas
courtesy Galerie Düsseldorf, Perth

Terra Nullis 1988-89
181 x 149 cm
oil on canvas
courtesy Galerie Düsseldorf, Perth

Joe Felber

Concept 3-4-7 1988
220 x 120 cm
hessian, copper, canvas and oxyde paint
courtesy Garry Anderson Gallery, Sydney

Concept 3-4-7 1988-89
355 x 355 x 237 cm
hessian, + B.M. steel C51020 and dry oxide pigments
courtesy Garry Anderson Gallery, Sydney

Chris Fitzallen

Beached Tourist Guide 1989
105 x 153 cm
arcylic, oil stick, creosote, on laminated newspaper
courtesy the artist

Albany Tourist 1989
200 x 175 cm
acrylic, oil stick, creosote, on laminated newspaper
courtesy the artist

Fiona Foley

Koori Perspecta 1985 vs 1989 1989
approx. 152.5 x 91 cm
collage, gouache, pastel pigments, led pencil on paper
courtesy Roslyn Oxley 9 Gallery, Sydney

Appropriation 1989
9 drawings, each approx. 25.4 x 30.5 cm
collage, gouache, pastel pigments, led pencil on paper
courtesy Roslyn Oxley 9 Gallery, Sydney

Joan Grounds

Quiver 1989
approx. 215 x 366 cm
courtesy the artist

Brent Harris

Lands End III (Found Text) 1988
244 x 137 cm
oil on linen
courtesy Verity Street Gallery, Melbourne

Lux II 1988
244 x 137 cm
oil on linen
courtesy Verity Street Gallery, Melbourne

Painting (Grey) 1989
244 x 112 cm
oil on linen
courtesy Verity Street Gallery, Melbourne

Veil 1988
244 x 221 cm (two panels)
oil on linen
courtesy Verity Street Gallery, Melbourne

Field Painting I 1989
244 x 84 cm
oil on linen
courtesy Verity Street Gallery, Melbourne

Sandy Herberte

No. 3 1988
183 x 244 cm
oil on ply
private collection

No. 2 1988
183 x 244 cm
oil on ply
private collection

No. 1 1988
183 x 244 cm
oil on ply
courtesy Tony and Patti Donovan

No. 5 1988
183 x 244 cm
oil on ply
courtesy Ray Hughes Gallery, Brisbane

Paul Hewson and Linda Marie Walker

MATTER diptych 1989
each 165 x 120 cm
colour photocopy on paper, perspex
courtesy the artists

ALLURE diptych 1989
each 165 x 120 cm
colour photocopy on paper, perspex
courtesy the artists

GRAMMAR diptych 1989
each 165 x 120 cm
colour photocopy on paper, perspex
courtesy the artists

This work was produced on the Canon Colour Laser Copier with the assistance of Canon Australia P/L, Copier Division, Adelaide

Kendal Heyes

Antigone 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Antigone and Ismene 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Antigone Scatters Dust Over the Body of Polynices 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Creon and Haemon Discover the Body of Antigone 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Creon with the Body of his Son 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

The Suicide of Eurydice 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Creon 1989
approx. 75 x 68 cm (image size)
gouache and pastel on paper

Scenes from the Story of Gwion 1984/9
32.5 x 32 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
20 x 13.5 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
17 x 39.5 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
17 x 49 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
23 x 29 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
22.5 x 23 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
23 x 30.5 cm (image size)
acrylic on paper

Scenes from the Story of Gwion 1984/9
17 x 18 cm (image size)
acrylic on paper

All works courtesy the artist

Pat Hoffie

Cultural Convergence 1989
300 x 420 cm
oil, acrylic and enamel on canvas and sheet metal and canon colour laser copies
courtesy Coventry Gallery, Sydney

The colour laser copies were produced on the Canon Colour Laser Copier with the assistance of Canon Australia, Brisbane.

Melanie Howard

Number Sixteen 1989
90 x 183 cm
oil on linen
courtesy the artist

Number Seventeen 1989
90 x 183 cm
oil on linen
courtesy the artist

20 small paintings – numbers 3/7/18/36 1989
each 50 x 50 cm
oil on linen
courtesy the artist

Narelle Jubelin

God These Diversions Made 1989
45.6 x 136.5 cm
petit point in carved wood frame
courtesy Mori Gallery, Sydney

The Unforeseen 1989
68 x 110.5 cm
petit point in carved wood frame
courtesy Mori Gallery, Sydney

The Drawn Skin 1989
121 x 106.5 cm
poker worked wood panels in carved frame
courtesy Mori Gallery, Sydney

Mark Kimber

A Measure of the Unmeasurable 1989
80 x 150 cm
collage; silver bromide paper and c-type colour
courtesy the artist

Sybil 1989
125 x 100 cm
collage; silver bromide paper and c-type colour
courtesy the artist

The Glimpsed Distance 1989
125 x 100 cm
collage; silver bromide paper and c-type colour
courtesy the artist

Robert Kinder

Threat 1988
290 x 460 cm
paint, charcoal, lead, wood
collection Museum of Contemporary Art, Brisbane

'Harbouring thoughts likely to disrupt the public order' MEMORY BLOCK (Friday, June 21, 1985) Another locality 1989
310 x 240 cm
charcoal, wood, lead, laserprint, iron
collection Museum of Contemporary Art, Brisbane

'Harbouring thoughts likely to disrupt the public order' MEMORY BLOCK (Tuesday, November 26, 1985) Another locality 1989
133 x 287 cm
charcoal, wood, lead, laserprint, canvas
collection Museum of Contemporary Art, Brisbane

Shaun Kirby

Confraternity 1989
180 x 210 cm
synthetic polymer paint on canvas
courtesy the artist

Milesian Tales 1988
180 x 200 cm
synthetic polymer paint on canvas and galvanised steel frame
private collection

Dead Letters: the Wounds of Christ 1988
220 x 410 cm
synthetic polymer paint on seven canvases
collection Art Gallery of South Australia, Adelaide
John Olsen and Noela Hjorth Fund 1988

Jennifer McCamley and Janet Burchill

Not here, there 1989
(comprised of a wall piece and 3 free-standing components)
609.6 x 314.96 cm
pigment, enamel and wax on metal and wood, ceramic and wood
courtesy Mori Gallery and Yuill/Crowley Gallery, Sydney

Fiona Macdonald

An Untitled Illustration: Man's Mind pt. 1
54 x 49 cm (framed)
type C photograph, hardwood frame with lead overlay
courtesy the artist

An Untitled Illustration: Man's Mind pt. 1
54 x 90 cm (framed)
type C photograph, hardwood frame with lead overlay
courtesy the artist

An Untitled Illustration: Man's Mind pt. 1
100 x 90 cm (framed)
type C photograph, hardwood frame with lead overlay
courtesy the artist

An Untitled Illustration: Man's Mind pt. 1
100 x 76 cm (framed)
type C photograph, hardwood frame with lead overlay
courtesy the artist

Tim Maguire

Faith and Reason 1989
300 x 360 cm
oil on linen
courtesy Mori Gallery, Sydney

Ken Orchard

Blueprint (for a moment of inertia) 1988/89
369 x 516 cm
12 panelled woodblock print on stonehenge paper
courtesy Roslyn Oxley 9 Gallery, Sydney

Blueprint (for a moment of inertia) 1988/89
345 x 480 cm
12 panelled woodblock carving on craftwood
courtesy Roslyn Oxley 9 Gallery, Sydney

Bronwyn Platten

Gina Pump and Squeeze 1988
200 x 160 cm
oil on cotton, in artist's straw and wire frame
collection Art Gallery of South Australia, Adelaide
John Olsen and Noela Hjorth Fund 1988

Liars Spell 1987
200 x 160 cm
oil on canvas
courtesy the artist

Stephen Word 1988
190 x 240 cm
oil, oil stick and enamel on canvas and damask
courtesy the artist

Needles, Pins and Paths 1989
220 x 180 cm
oil and oil stick on cotton, in frame made of sticks and wire
courtesy the artist

Bernhard Sachs

Psychomachia Heroic 1987
300 x 400 cm
charcoal on paper (2 sheets) oil, shellac on cotton
collection Art Gallery of New South Wales

(Nervous Interior)/During Philosophy Group Portrait with Head 1988
280 x 360 cm
charcoal on paper (2 sheets)
courtesy the artist

Grand Mal/Nervous Interior (During Philosophy) 1988-89
254 x 720 cm
charcoal, shellac, acrylic, bronze pigment, wood and metal on paper
courtesy the artist

John Smithies

Instructions for the Dead: I - VII 1988
7 panels, each 199 x 125 cm
wood, acrylic, gouache, chalk, wax
courtesy the artist

Mark Titmarsh

What I Owe the Ancients 1989
340 x 210 cm
acrylic on canvas

What is Noble? 1-5 1989
5 canvases, 45 x 42 cm
45 x 42 cm, 46 x 33 cm,
46 x 33 cm, 43 x 31 cm
acrylic and paper on canvas

Hammer and Anvil 1-5 1989
5 canvases, each 42 x 55 cm
acrylic on canvas

Sensation No. 3 1989
18 x 87 cm
acrylic and ink on canvas

Mark Titmarsh is represented by
Bellas Gallery, Brisbane and
Roslyn Oxley 9 Gallery, Sydney

Geoff Weary in collaboration with Mark Jackson

Pasion of the Outside 1989
Installation: 3/4 in. U-matic video
series of silver gelatin photographs,
each 50.8 x 61 cm
Sound realization: Henry Johnston
Technical Production: Paul McKercher
Geoff Weary courtesy Roslyn Oxley 9 Gallery, Sydney

Judith Wright

Untitled I 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Unititled II 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Untitled III 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Untitled IV 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Untitled V 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Untitled VI 1988
204 x 64 cm
bitumen, acrylic and dry pigment on rice paper and rag paper
courtesy Milburn and Arte Gallery, Brisbane

Jay Younger

Between Delusions I 1989
93 x 117 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions II 1989
93 x 126 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions III 1989
93 x 122 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions IV 1989
93 x 127 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions V 1989
93 x 125 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions VI 1989
93 x 127 cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions VII 1989
93 x 125 cm cibachrome
courtesy Milburn and Arte, Brisbane

Between Delusions VIII 1989
93 x 125 cm cibachrome
courtesy Milburn and Arte, Brisbane

ANXIETY AS STYLE NICE BLUE VERSION NOISREV EULB ECIN ELYTS SA YTEIXNA I 1989
105 x 119 cm
cibachrome and steel ladders
courtesy Milburn and Arte Gallery, Brisbane

ANXIETY AS STYLE NICE BLUE VERSION NOISREV EULB ECIN ELYTS SA YTEIXNA II 1989
105 x 119 cm
cibachrome and steel ladders
courtesy Milburn and Arte Gallery, Brisbane

Selected Biographies and Bibliographies

Toula Anastas

Born Greece, 1953

Filmography

1983 *Shadow Play.* 1984 *Greek Girls.* 1985 *Bound and Gagged.* 1988 *ec/static.*

Andrew Arnaoutopoulos

Born Samos, Greece 1945.
Lives in Brisbane

Individual Exhibitions

1987 *Mini M.O.C.A.* (Museum of Contemporary Art), Brisbane. *Painter/Painting/By Product,* Bellas Gallery, Brisbane. *Skyline Series,* Brisbane College of Advanced Education, Kelvin Grove. 1986 Kentro Tehnis Gallery, Melbourne. 1985 *Works from the Factory,* Community Arts Centre, Brisbane.

Selected Group Exhibitions

1985 *Queensland Works,* Queensland University Art Museum, Brisbane. 1983 *No Names,* Institute of Modern Art, Brisbane. 1982 Trustees' Purchase Exhibition, Queensland Art Gallery, Brisbane. 1980 Andrew and Lillian Pederson Prize for Printmaking, Queensland Art Gallery, Brisbane.

Peter Atkins

Born Murrurundi, NSW 1963
Lives in Sydney

Individual Exhibitions

1989 Garry Anderson Gallery, Sydney. 1987 Galerie Cannible Pierce, Paris. N.S.W. House Gallery London. Garry Anderson Gallery, Sydney.

Selected Group Exhibitions

1989 E.M.R. Gallery, Redfern (forthcoming). 1988 *Shards of consciousness,* Galerie Cannible Pierce, Paris. *First Australian Contemporary Art Fair,* Melbourne. 1987 *Here and There,* Monash University, Melbourne.

Selected Bibliography

1988 Elwyn Lynn; "From the sublime to the meticulous" *The Australian,* 17th September. 1987 Ken Shepherd; "Peter Atkins, Poetic painter of the essential" Essay written in Paris. Terry Smith; "No simple way to find the Australia in Australian Art" *Times on Sunday,* 8th November. Elaine Merkus; *Here and There,* cat., Monash University, Melbourne.

Su Baker

Born Perth, WA, 1955
Lives in Perth

Selected Individual Exhibitions

1988 *Concrete Sensations,* Galerie Dusseldorf, Perth, WA. 1987 Galerie Dusseldorf, Perth, WA. 1986 First Draft, Sydney. 1985 Praxis Gallery, Fremantle, WA.

Two Person Exhibitions

1986 Artspace, Sydney with Elizabeth Day. 1985 Various Artists, Sussex Street, Sydney with Lindy Lee.

Selected Group Exhibitions

1988 *Women Artists,* Art Gallery of WA. 1987 *Among the Souvenirs,* Art Gallery of WA. 1984 *Vertigo,* Sydney College of the Arts. 1983 *Figures and Faces Drawing from Life,* Heide Gallery, Melbourne.

Selected Bibliography

1988 David Bromfield "Fascinating fusion of reflected reality" *The West Australian,* November 3. 1987 Ted Snell "Infinity of Mirrors" *Sunday Independent,* March. 1987 Julie Prott "Filters used to taunt viewer" *The West Australian,* March. 1986 John McDonald "Rainy Day Specials" *The Sydney Morning Herald,* May 2.

Bronwyn Bancroft

Selected Exhibitions

1989 Exhibition – Australia *The Contemporary Art of Dress,* Victoria Albert Museum, London, in conjunction with Powerhouse Museum. 1988 Fashion Parade, *Miss Aboriginal Pageant,* Roundhouse. Boomalli Exhibition, *De Facto Apartheid,* Performance Space. *Boomalli Exhibition,* Tin Sheds. 1987 *Fashion Parade,* Printemps, Paris. *Fashion Parade,* Institute of Technology. *Fashion Parade,* Queen Victoria Building. 1986 *Fashion Parade,* Worowa Aboriginal College, Melbourne. 1980 Graduate Diploma Exhibition, Canberra College of Art, Photographic Works.

Gordon Bennett

Born Monto, Queensland 1955
Lives in Brisbane

Individual Exhibitions

1989 Bellas Gallery, Brisbane

Selected Group Exhibitions

1988 *Australian Art of the Last Twenty Years,* Museum of Contemporary Art, Brisbane. *Works from the Collection,* M.O.C.A, Brisbane. 1987 *Little Masters,* THAT Contemporary Art Space, Brisbane.

Euphemia Bostock

Euphemia Bostock was born at Tweed Heads on the far north coast of New South Wales

Selected Exhibitions

1988 *Defacto Apatheid* exhibition, The Performance Space. *Eurobla exhibition,* Tin Sheds Gallery, Sydney University. *ANCAAA and Boomalli,* Boomalli Aboriginal Artists Co-operative, Sydney. 1987 *Aboriginal Fashion Parade* Printemps Paris, France. *Fashion Parade* Nadoc Celebrations, Canberra. Boomalli Artists Co-operative Inaugural Exhibition. 1986 *Fashion Parade* Worawa College, Melbourne. 1985 *Aboriginal Medical Service Fashion Parade,* Sydney. 1984 *Koori Art Exhibition* Artspace.

Pat Brassington

Born Hobart, 1942
Lives in Hobart

Selected Individual Exhibitions

1988 *Memory: Au Rebours,* Australian Centre for Photography. 1987 *Eight Easy Pieces (part 1 and 2),* Australian Centre for Photography, Sydney. 1986 *Eight Easy Pieces (part 1),* Chameleon Contemporary Art Space, Hobart. 1985 Tasmanian School of Art Gallery.

Selected Group Exhibitions

1987 *Photogenics: Works from the University Collection,* Fine Art Gallery, University of Tasmania. *Feminist Narratives,* George Paton Gallery, University of Melbourne. *Fabrications,* Chameleon Contemporary Art Space, Hobart, George Paton Gallery, University of Melbourne. 1982 *The Michele, Pat, Kaye and Wayne Show,* Tasmanian School of Art Gallery. 1981 Queen Victoria and Albert Hall Museum and Art Gallery, Launceston. North Hobart Photographic Gallery.

Selected Bibliography

1988 Denise Robinson, *Art and Text,* No. 26. 1987 Brenda Marshall, *Feminist Narratives,* exhibition catalogue, George Paton Gallery. 1986 Rob Horne, "Eight Easy Pieces: or a Difficult Question", Australian Centre for Photography. Rod Ewins, "Uneasy Voyages of the Mind", *The Mercury,* July. Jonathan Holmes, "Pieces of Eight", *Photofile,* Spring.

Peter Callas

Born Sydney, Australia 1952

Selected Recent Individual Exhibitions

1989 *Time Images: Video as Architexture, Video Viewpoints,* Museum of Modern Art, New York. 1989 Hallwalls Gallery, Buffalo, New York. Pacific Film Archives, San Francisco. 1988 *Telematic Terrains,* Downtown Community Television, New York. *Architectronics,* Retrospective, 38th Berlin Film Festival, Berlin. *Technology as Territory,* Artspace, Sydney; Praxis, Perth; Australian Centre for Contemporary Art, Melbourne. 1986 *Double Trouble,* Premier event in a series of one person shows streetcast three times weekly during 1986, Marui Department Store, Tokyo. 1985 *Video As Furniture and Fantasy,* Image Forum, Tokyo.

Robert Campbell Jnr.

Born Kempsey, New South Wales, 1944

Individual Exhibitions

1989 Roslyn Oxley 9 Gallery, Sydney. Christine Abrahams Gallery, Melbourne. 1988 Roslyn Oxley 9 Gallery, Sydney. 1987 Roslyn Oxley 9 Gallery, Sydney.

Group Exhibitions

1988 *Other Landscapes,* United Artists Gallery, Melbourne. *Stories of Australian Art,* Commonwealth Institute, London. *Wynne Prize,* Art Gallery of New South Wales, Sydney and tour. *Recent Aboriginal painting,* Art Gallery of South Australia. *A Changing Relationship: Aboriginal Themes in Australian Art,* S.H. Ervin Gallery, Sydney. 1987 *Aboriginal/Australian views in print and poster,* Print Council Gallery, Melbourne and tour of Australian regional Galleries. Lismore Regional Gallery.

Eugene Carchesio

Born Brisbane, 1960
Lives in Brisbane

Individual Exhibitions

1989 Bellas Gallery, Brisbane. 1988 Bellas Gallery, Brisbane. 1987 John Mills Annex, Brisbane. 1987 Mini M.O.C.A., Brisbane. 1987 Bellas Gallery, Brisbane. 1984 One Flat, Brisbane.

Selected Group Exhibitions

1989 Perc Tucker, Regional Gallery, Townsville. 1988 AXIS Project, New York. 1988 *(I) Magical Poetics,* Institute of Modern Art, Brisbane. 1988 *Site of Execution,* Australian Centre for Contemporary Art, Melbourne. 1987 *Third Australian Sculpture Triennial,* 200 Gertrude Street, Melbourne.

Selected Performances

1989 Institute of Modern Art, Brisbane. 1987 University Art Museum, Queensland University, Brisbane. John Mills National, Brisbane. 1986 Institute of Modern Art, Brisbane.

Selected Bibliography

1988 AXIS catalogue. 1987 "The Third Sculpture Triennial", *Australian and International Art Monthly,* December. Issue No. 7. "Sculpture blossoms in triennial showing", *Times on Sunday,* 20/9/1987. *Eyeline,* Issue II, Brisbane. *Eyeline,* Issue I, Brisbane. 1986 *Interviews With Nine Queensland Artists,* Institute of Modern Art, Brisbane.

Karen Casey

Born Hobart, 1956

Exhibitions

1989 *Relief Print Exhibition,* Stuart Gerstman Galleries, Melbourne. 1988 *Aboriginal Printmakers Exhibitions,* Addendum Gallery, Fremantle; Commonwealth Institute, London. 1987 *Aboriginal Australian Views in Print and Poster,* Print Council of Australia touring exhibition.

Susan Charlton

Filmography

1988 *Dead-End* with Ross Harley & Stuart Cunningham. Video, 8 mins, colour. *in Vistavision* (formerly *Artists & Models*). Video, 3 mins, colour. *Wonderlust* video, 5 mins, b&w. 1987 *Enchantment by the Sea.* Video 8, 12 mins, colour. Winner Third Prize – Home video Category Australian Video Festival ('87). *One Block from Heaven* With Ross Harley & Stuart Cunningham. Video 8, 40 mins, colour featuring Tim Burns, Lou Stanley & Ben Cunningham. Winner First Prize – Drama/Narrative Category Australian Video Festival ('87).

David Chesworth

David is primarily a composer who hates concert halls

(Videos – Written and Directed by David Chesworth unless specified.) 1987 *No Particular Place* 1 inch/stereo/6 mins/ high band. Film directed by Sonia Leber. 1985 *Life On TV* U-matic/stereo/5 mins/high band. Film clip directed by Janus Lesinskis. 1983-84 *Do The Metaphysical* U-matic/stereo/12 mins/low band. 1984 *Factory* U-matic/mono/20 mins/low band. Co-directed by Anne Carter. Media Dept Collection Melbourne CAE. 1981 *Indefinite Objects* U-matic/stereo/60 mins/low band. 1979 *One Plus One* U-matic/stereo/5 mins/low band. National Library of Australia. *Don't Harp On it* U-matic/stereo/20 mins/low band. National Library of Australia. *Abstraction On The Move* U-matic/stereo/20 mins/low band. Distributed by the Australian Film Institute.

Films

1981*Suggestions* super 8/sound/8 minutes. Co-written with Kay Morton.
1979 *Lost in Space* super 8/sound/6 minutes.

John Conomos

John is currently teaching film theory at City Art Institute. He has been a frequent contributor to *Filmnews,* having been a long standing member of its editorial board, and has written widely on film and video. John is editor of the Australian Video Festival's journal *Scan* ± and is on the exhibition committee for the Australian Centre for Photography.

Anne-Marie Crawford

Selected Filmography and Exhibitions

1988 *White Woman* (Super 8, 4 mins)
1987 *Morena* (Super 8, 4 mins)
1986 *Underground* (Super 8, 4 mins)
1985 *Death City* (Super 8, 9 mins)
1984 *Journey* (Super 8, 7 mins)

Roger Crawford

Born Melbourne, Victoria 1949
Lives in Sydney

Selected Individual Exhibitions

1988 *Sea Change* Watters Gallery.
1987 *Passage,* Installation, Canberra School of Art Gallery. *Passage,*Installation, First Draft.
1986 *Marked Visions,* Watters Gallery.
Project 14, '1209', Installation, Span Project.
Second Nature, The Performance Space.

Selected Group Exhibitions

1987 *Carriage,* Drawing installation, Camera Lucida at ARX '87, Australia and Regions Artist Exchange, Perth/Fremantle, Western Australia. *A Self-Portrait of My Mother in Two Places,* Collaborative installation, The Performance Space. 1986 *How do you cut off the Last Hand?,* Ted Riggs, Performance, Language of Action, The Performance Space. 1986 *The Sixth Biennale of Sydney, Symbolism and Landscape,* Ivan Dougherty Gallery.

Selected Bibliography

1988 Bronwyn Watson, Review of 'Sea Change' *Sydney Morning Herald.* 1987 Jacques Delaruelle, Review of 'A Self Portrait of My Mother in Two Places', *Art Monthly,* Issue No. 2. John McDonald, Review of 'A Self Portrait of My Mother in Two Places', *Artscribe.* 1986 Bruce Adams, Review of 'Marked Visions', *The Sydney Morning Herald.* Tim Morrell, "Big Drawings", *Art in Australia.* 1985 Tess Horwitz, Review of 'Token Child', *Art Network.*

Brenda Croft

Born Perth, WA, 1964

Exhibitions

1988 *Inside Black Australia – an exhibition of Aboriginal photographers* work which opened at the Albert Hall, Canberra, A.C.T. *ANCAAA and BOOMALLI* group exhibition, Boomalli Aboriginal Artists Co-operative, Sydney. 1987 *Boomalli Au Go Go, Women's 'War and Peace'* art exhibition, Pier Two, Sydney, N.S.W. 1986 *Contemporary Aboriginal and Islander Photographers* at the Aboriginal Artists Gallery, Sydney, N.S.W.

Debra Dawes

Born Goondiwindi, Qld 1955
Lives in NSW

Individual Exhibitions

1988 *Abstract Paintings,* Mori Gallery, Sydney. George Paton Gallery, Melbourne. 1987 *Psychedelia and Other States,* Mori Gallery, Sydney. 1986 *Three narratives: An Autobiography,* Union Street Gallery, Sydney. 1983 *Drawings and Paintings,* A-Weg Gallery, Groningen, The Netherlands.

Selected Group Exhibitions

1989 *Colour Blind,* Mori Gallery, Sydney. 1987 *Feminist Narratives,* George Paton Gallery, Melbourne. *Some Young Sydney Painters,* Ray Hughes Gallery, Sydney. 1986 Union Street. College Gallery, Brisbane C.A.E. Union Street. George Paton Gallery, Melbourne. 1985 *Joint Show,* Union Street Gallery, Sydney.

Paula Dawson

Born Brisbane, 1954
Lives in Sydney

Individual Exhibitions

1986 *The Holograms of Paula Dawson,* Queensland Museum, Brisbane, Queensland.

Selected Group Exhibitions

1988 *Images in Time and Space,* Expotec, Montreal, Canada. *To Absent Friends* – Work in progress Adelaide School of Art Gallery, Adelaide Festival. 1987 *The Holographic Instant,* Museum of Holography, New York, USA. 1985 *Science Expo '85,* Australian Pavilion, Tsukuba, Japan. *Look Here,* Avago Gallery, Sydney, New South Wales. 1984 *Interface,* Central Gallery, Adelaide, South Australia. *Licht-Blicke,* German Film Museum, Frankfurt, West Germany.

Elizabeth Day

Born Lancashire, England 1954
Lives in Sydney

Selected Exhibitions

1989 *Called by Name of,* Chameleon Contemporary Art Space, Hobart. 1988 *Called by Name of,* First Draft. *The Prison Show,* July, Artspace. *Anti Bicentennial Show* Australian Centre for Photography. 1987 *The Deception Show,* an exhibition with Mandy Smith, Anne Ferran, and Melody Cruickshank. 1986 *A Work As Yet Untitled,* Artspace, Sydney. 1985 *Torso,* Avago, Sydney. *Two Bodies,* (an exhibition with Rosemary Laing) Chameleon Contemporary Art Space, Hobart. *The Selection Show,* curated by Tony Bond. 1984 *The Sculpture Show,* Performance Space, Sydney. *Given Space,* Artspace, Sydney.

Selected Bibliography

1988 Jennifer McDonell, *Called by Name of,* cat. 1986 Bruce Adams, "A Work As Yet Untitled" – *Sydney Morning Herald,* December. 1985 Peter Timms, *The Selection Show,* catalogue notes. Review of Two Bodies, *The Mercury* October. John McDonald, "The Selection Show" review, *Sydney Morning Herald,* October.

Benay Ellison

Filmography

Disembodied 16 mm 3 mins. *Decoding the Link* 16 mm 7 mins.

Galliano Fardin

Born Mogliano Veneto, Italy 1948.
1972 Arrived in Australia
Lives in WA

Biography

1988 *First Australian Contemporary Art Fair,* Melbourne, represented by Galerie Düsseldorf, Perth. 1984-86 Participated in several Student Exhibitions in Perth and Boston. 1978 Churchill Gallery, Perth, (drawings).

Joe Felber

Born Sursee, Switzerland, 1951
Arrived in Australia, 1980. Lives in Sydney

Selected Individual Exhibitions

1989 Galerie Wilma Tolksdorf, Hamburg, Germany. Garry Anderson Gallery, Sydney. Centre for Contemporary Art, Hamilton, New Zealand. 1988 Rathaus Sursee, Switzerland. 1987 Garry Anderson Gallery, Sydney.

Selected Group Exhibitions

1988 Kunsthistorisches Museum, Osnabruck, Museum fûr Aktuelle Kunst, Utrecht. *Australian Contemporary Art Fair,* Melbourne, Garry Anderson Gallery, Sydney. 1987 *ART 18/87 Basel,* Galerie Janine Mautsch, Cologne. *ART-COLOGNE 21,* Galerie Janine Mautsch, Cologne. 1986 *Artila CD'AC,* Spazioarte Mendrisio, Beato Berno Ascona Ticino, Switzerland. 1985 *Oz Drawing Now,* Holdsworth Contemporary Gallery, Sydney.

Selected Bibliography

1988 *NIKE New Art in Europe* No. 23, May/June. 1987 Bronwyn Watson, *Sydney Morning Herald,* July 24. 1986 Nicklaus Oberholzer, *Vaterland* No. 266, 17 November, Luzern, Switzerland. Christoph Schenker, Cat. *Shed-Halle,* vol. 11 Zurich.

David Fernando (Spearim)

Born Moree, 1956

Group Gomilaroi

Exhibitions

1989 Exhibition Belgrave Street, Kempsey. 1988 Kempsey Koori Artists. Boomalli Aboriginal Artists Co-operative, Sydney. Aboriginal Cultural Centre, Armidale Art Fair, Kempsey School.

Gabrielle Finnane

1988 *One Time,* 16 mm, 20 mins., currently in post-production, producer and editor. 1986-87 *A Gastronomic Tour,* super 8, 22ins, co-writer and co-director, camera and editing. 1986 *The West,* Super 8, 53 mins, script editor, and studio camera operator, directed by Geoffrey Weary. 1985 *A song of Ceylon,* super 8, enlarged to 16 mm, 45 mins, camera operator; directed by Laleen Jayamanne.

Vanessa Fisher

Born Cerbourg Aboriginal Settlement, Qld

Exhibitions

1988 *Postcard "Greetings from Brisbane",* Murri Community School. 1987 Cordelia Street Mural, South Brisbane. Karnijue Art Gallery, Caboolture. 1986 Community Mural, West End. Metro Arts, Qld Community Arts. 1984 University of New South Wales. 1983 The Lewers Bequest and Penrith Regional Art Gallery.

Chris Fitzallen

Born Australia, 1959
Lives in Albany, WA

Individual Exhibition

1989 Fremantle Arts Centre, Fremantle, WA.

Two Person Exhibition
1988 *Souvenirs from Diplomas,* Chris Fitzallen and Nick Horn.

Selected Group Exhibitions
1987 *The Believing Room,* The Beach Gallery, Perth, WA. 1986 *America's Cup Cups,* Galerie Düsseldorf, Perth, WA. *Young Contemporary Artists,* Fremantle Art Gallery, WA.

Bibliography
Praxis "M" 20 pp. 45-47.

Fiona Foley

Born Australia, 1964
Lives in Ramingining and Sydney

Individual Exhibition
1988 Roslyn Oxley 9 Gallery

Group Exhibitions
1988 *From Pukumani Poles to Sand Paintings,* Craft Centre Gallery, Sydney. 1987 *Aboriginal Australian Views in Print and Poster,* Australian Print Council, Melbourne. Boomalli Au-Go-Go, Chippendale, Sydney. 1986 *Urban Koories,* Willoughby Workshop Arts Centre. *Art Bites,* Piers 2 & 3 Walsh Bay, Sydney. 1985 Aboriginal Artists Gallery, Melbourne. Aboriginal Artists Gallery, Sydney. 1984 *Koorie Art '84,* Artspace, Sydney; Butchers Exhibit Gallery.

Andrew Frost

Born Sydney, Australia, 1962

Film and Videos
1989 *O Death!* Super 8, 15 Mins. 1988 *Riff: Chamber of Clear Rythm* Super 8, 3 Mins. *Open the Kingdom* Super 8, 7 mins. *Groovy Decay* Video 6 mins. 1987 *102 H-Bombs* Super 8, 17 mins. *Land of Shadows* Super 8, 6 mins. 1986 *S.S.S.* Super 8, 8 mins. *An Orchestra of Record Players* Super 8, 6 mins. 1985 *Wave* Super 8, 3 mins. 1984/83 *A Film in which a Word . . .* Super 8, 7 mins. *Animali De Africa* Video 12 mins. *S.G.H.* Super 8, 7 mins.

Emmanuel Gasparinatos

Born Sydney, 1959

Super-8 Filmography
1988 *That Camber Feeling. Riff* (collaborative project – co-ordinator). 1987 *TCF (trailer).* 1986 *Night Without Pity* (with Anthony Foot). *The Turntable Incident.* 1985 *Honeymoon Killer* (with Anthony Foot). 1984 . . . . *Or* . . . . 1983 *Blind Pay Well.* 1982 *Cut and Run.* 1980 *Don't Walk Away in Silence.* 1979 *Modern Lovers.*

Jason Gee

1988 *Scratch* 2SER FM. *VideoDome* The Gunnery. *Sirens* First Draft Gallery (Feb 15) *Cut and Tuck* (Feb 22). *On the Air* –2MBS FM *Super 8 & Video 8 Festival* Artspace. *88 on the Water* Pier 2 & 3 Walsh Bay.1987 *On the Air* – 2-MBS FM. *Disembodied* Soundtrack for a film by Benay Ellison. Travelled as part of the contingent of *Latitude 34'S, Longitude 151'E* (contemporary Aust. super 8).

Richard Grayson

Born 1958
Lives in Adelaide

Selected Performances
1988 *Just What Is It . . .?* (with M. Luke), Adelaide Festival. 1987 *Da Ba Da,* (with S. Wigg, M. Luke), performance, Festival Centre, Adelaide. 1987 *Ou est la meme chose?,* Galerie Donguy Paris, performance and exhibition. 1986 Galerie Claire Burrus, St. Etienne, France. *Po a L'escalier,* performance Holland, Tour *whos in you're monkey tree?,* performance and video. 1985 *I first Met Marcel at a Clambake in 1942,* Australian Centre for Contemporary Art, Melbourne, performance. *Other Lies Other Wise,* Chameleon Contemporary Art Space, Hobart; performance. *Sans Titles,* E.A.F. Adelaide, *Other Acts,* Artspace, Sydney, performance. *Problematical Pelvis,* Performance Space, Sydney, performance.

Bibliography
1986 *Actuel/Art Press* (Paris). 1984 *Art Link.* 1984 *Hi-Performance* (America).

Videography
1986-87 *Table Manners* 20 mins. 1984 *Git Down, A depression* 17 mins. 1983 *Three Real Things* 4 mins. 1981 *Three thousand famous men* 12 mins.

Joan Grounds

Born Atlanta, Georgia, USA, 1939
Lives in Sydney

Selected Exhibitions
1988 The Performance Space Gallery, Sydney, *Pool,* Installation. 1987 The Performance Space Gallery, Sydney, *Arch,* Installation. The Performance Space Gallery, Sydney *Thicket,* Installation. The Performance Space Gallery, Sydney, *Mons,* Installation. 1986 Performance Space, Sydney, *Language of Action,* Performance/Installation, *Hourglass.* Six Windows, Sydney, Installation, *Breath Window,* SPAN, Sydney. SPAN 15, Installation with Rik Rue. 1985 Ivan Dougherty Gallery, Sydney, *Sound Waves,* Untitled sound installation. *Australian Perspecta,* Sydney, *Untitled,* Installation, Performance Space. Jam Factory, Adelaide, SA, *Makers Choice,* Video, *Pearl.* 1984 Forti Studio, New York, *Cleopatra With Roll Bars,* Performance.

Ross Harley

Born Sydney, 1961

Film and Videography
1988 *Dancin's Alright,* video. *Lone Wolf and Cub,* video. *Beauty and the Beat,* video. *Deadend,* video with Susan Charlton and Stuart Cunningham. *Roadblock,* video. *Roadblock,* video installation Experimenta, with Susan Charlton and Stuart Cunningham. *One Roadblock From Heaven,* video installation, with Susan Charlton & Stuart Cunningham. 1987 *One Block From Heaven,* video with Susan Charlton and Stuart Cunningham, winner of Narrative/Drama award Australian Video Festival. 1986 *Beside The Phone,* super 8. 1985 *Congratulations,* video for Catchcry, with Anna Greive & Rey Carlson. 1984 *Blueprint* #9, video for Catchcry, with Andrew Leitch, Mandy King and James Kestevan. 1982 *Australian Fragments,* video.

Brent Harris

Born New Zealand, 1956
Arrived in Australia, 1981
Lives in Melbourne

Individual Exhibitions
1988 13 Verity Street, Melbourne.
1987 Victorian Barristers Club, Melbourne.

Selected Group Exhibitions
1989 *Imaging Aids,* Linden Gallery, Melbourne. *Moet and Chandon,* Touring Exhibition 1989. 1988 *Director's Choice,* R.M.I.T. Gallery. *A New Generation 1983-88,* The Philip Morris Arts Grant purchases Australian National Gallery, Canberra. *Six Artists: Preview 88,* 13 Verity Street, Richmond. *Studio Artists,* 200 Gertrude Street. 1987 Murdoch Travelling Fellowship Exhibition, Victorian College of the Arts. 1985 *3 New Painters,* 70 Arden Street, Melbourne.

Sandy Herberte

Born Taree, NSW 1960
Lives in Brisbane

Individual Exhibitions
1988 Ray Hughes Gallery, Brisbane. 1987 Nicholson St. Gallery, Sydney

Group Exhibitions
1989 *Thinking Aloud* Ray Hughes Gallery, Sydney. 1988 *Bar Coding* Artspace, Sydney. 1987 *Totem (A Working Title),* collaborative show with Kevin Boyce, Nicholson Street Gallery, Sydney. 1986 *Existent Works,* collaborative show with Kevin Boyce, Nicholson Street Gallery, Sydney. 1985 *Suburban Drawings,* collaborative show with Kevin Boyce, 338 Pitt Street, Sydney. 1982 Art Unit, Sydney.

Paul Hewson and Linda Marie Walker

Born Paul Hewson – 1948
Linda Marie Walker – 1950

Selected Individual Exhibitions
1989 *It Was A Slow Journey Back,* Club Foote, Adelaide. 1988 *CACTUS,* Contemporary Art Centre of South Australia, Adelaide. 1986 *Absence of Desire,* Artspace, Sydney.

Selected Group Exhibitions
1989 *The Australian Show* (working title), forthcoming, Presentation House, Vancouver, Canada, and tour. *Image and Text* (working title), Artspace, Sydney. *Questionable Images* (working title), Experimental Art Foundation, Adelaide. 1988 *Rolling Towards Bethlehem,* Experimental Art Foundation, Adelaide. 1987 *Terminology of Distance,* One-off Gallery, Adelaide. *Ark,* Black Swan Gallery, Fremantle. 1986 *A Difference of Opinion,* First Draft, Sydney.

Selected Bibliography
1989 *Cherished Objects, An Illustrated Novel,* The Experimental Art Foundation, Adelaide. 1987 *Broadsheet* Contemporary Art Centre of South Australia, Vol. 16, No. 2, "Absence of Desire" (selection). *Otis Rush* (SA Publishing Ventures and Futures, ed. Ken Bolton), No. 1 "Imperial Vinyl, A Search for the New Aesthetic".

Kendal Heyes

Born Auckland 1952

Selected Individual Exhibitions
1989 DC Art, Sydney. 1988 Dunedin Public Art Gallery. 1988 George Fraser Gallery (Artspace), Auckland. 1987 *Double Trouble,* Mori Gallery, Sydney. 1986 Drawings, Mori Gallery, Sydney.

Selected Group Exhibitions
1989 *Prints and Australia: Pre-Settlement to Present,* Australian National Gallery, Canberra. 1988 *Australian Photography in the 'Eighties',* Australian National Gallery, Canberra. *Aboriginal Protest Benefit,* Australian Centre for Photography. 1986 *Suspending Belief,* group photography show, Observatory Gallery, Brisbane. 1985 *Australian Art Now,* Art Gallery of South Australia, Adelaide. *Photodramas,* Chameleon Contemporary Art Space, Hobart, group photography exhibition, curated by Ken Heyes and Anne Zahalka, Artspace, Sydney.

Alexandra Higson

Alexandra Higson became interested in Super Eight film-making while studying a film course at Sydney Girls High School. There she made *Skirt Garter Hat Shoe* with Sean O'Brien, which won first prize at the First Sydney Students Film Festival. Currently at the University of Technology studying Communications, her main films include ANIMAL STORIES (1987), OUR CHOKE (1988), LEATHER'S CHANT (1988) and THREE KEY LOCK (1989)

Pat Hoffie

Born Edinburgh, Scotland 1953

Selected Individual Exhibitions
1989, Artist in Residence, Kelvin Grove, Brisbane. Contemporary Art Centre, SA. 1988 Coventry Galleries, Sydney. *Gender/Nature/Culture,* Roz MacAllan Gallery, Brisbane, laser photocopied images. *Works in Progress,* Queensland Art Gallery. 1987 Roz MacAllan Gallery, Brisbane.

Selected Group Exhibitions
1988 *Black and White Show,* Coventry Galleries, Sydney. 1987 Praxis Galleries, Fremantle. ARX Festival, Perth. *Seven Women Artists* – Queensland College of Art Gallery, Brisbane. 1986-87 *Moet and Chandon* Travelling Exhibition, cat.

Selected Bibliography
1988 "Interview with Hoffie" Graham Coulter-Smith, *Eyeline* No. 4 March, p. 9. 1987 "Fine Offerings in Moet Exhibition" – Heather Curnow, *The Mercury* (Hobart), Sat. 20 June. "Pat Hoffie: Homage to the Unknown woman" – George Petelin, *Eyeline,* Cultural Chronicle (1) May. p. 20. "Hoffie's optimism up against P.M.T." – Kate Collins, *The Sunday Mail,* February 8.

Melanie Howard

Born Manchester, England 1952
Arrived in Australia 1958
Lives in Adelaide

Individual Exhibitions
1989 Anima Gallery, Adelaide. 1988 *Recent Paintings,* Contemporary Art Centre, Adelaide. 1984 *Fragments,* Adelaide Festival Fringe, Women's Information Switchboard, Adelaide.

Selected Group Exhibitions
1988 *A New Generation 1983-88,* The Phillip Morris Art Grant Purchases, Australian National Gallery, Canberra. *Related Matters,* Adelaide Festival of Arts, Festival Centre Foyer. *Australian Group Shows and Performance Artists,* New Large Gallery, Living Arts Centre, Adelaide. 1986 *A First Look,* Phillip Morris Collection, Australian National Gallery, Canberra. *Ce Mal de L'Infini,* Contemporary Art Centre, Adelaide. *Melanie Howard, Karen Pavli, Andrew Petrusevics,* Frome Street Studios, Adelaide Festival of Arts.

Michael Hutak

Born Sydney, 1960

Filmography
1988 *Diogenes Regret,* 9 Mins. *The Birth of Tragedy,* 3 mins. 1987 *Macbeth's Greatest Hits,* 22 mins. 1987 *Forever Can Start Tomorrow* 8 mins. 1986 *Immortal Turf* 7 mins. *All My Life* 7 mins. 1985 *Alibhai,* 10 mins. *Train of Events* 5 mins. *Post War Miracle,* 5 mins. 1984 *Keep Looking Down,* 7 mins. 1983 *Never In A Million Years,* 5 mins.

Mark Jackson

Mark is currently teaching in the Fine Arts Department, Sydney University. He is a film-maker and critic, having collaborated in 1988 on an experimental documentary; *Universal Provider* (with Mark Stiles) and on a video installation *Failure to Materialise* (with Geoff Weary), this latter being presented at Perspecta 89.

Lindsay Albert Johnson

Descended from the Bunjalung people.

"I'm trying to make statements about oppression – both on a personal level, as well as politically. Aboriginal deaths in custody are a fact that I have to confront every day where I am. As an Aboriginal person in custody now, I have a particular perspective which I'm trying to enlarge into some sort of universal statement. I'm a real beginner, but I have a sense of strength and purpose. It is important to me that my images state my Aboriginality."

Lindsay Albert Johnson,
13th March, 1989

Pam Johnston

Selected Individual Exhibitions
1989 The Works Gallery, City Art Institute, Paddington. 1988 *One Land – One People – One Law,* Balmain Loft Gallery, Balmain. Boomalli Aboriginal Artists Co-operative Gallery, Chippendale. 1987 Kelly Street Kolektiv Gallery, Ultimo. *Torso,* Kelly Street Kolektiv Gallery, Ultimo.

Selected Group Exhibitions
1988 *Imprison,* Kelly Street Kolektiv Gallery, Ultimo. *Women's Show,* EMR, Redfern. *Unearthing The Goddess,* Kelly Street Kolektiv Gallery, Ultimo. *Women's Show,* Cell Block Theatre, Darlinghurst. *ANCAA – Boomalli,* Boomalli Aboriginal Artists Co-operative Gallery, Chippendale. 1987 *Spiritus Kolektivi,* Artzone Gallery, Adelaide; Belvoir Street Theatre; Kelly Street Kolektiv, Chippendale. Seymour Centre, Kelly Street Kolektiv, Newtown. 1986 *Expo I,* Cell Block Theatre, Darlinghurst. *Expo II,* Cell Block Theatre, Darlinghurst. *Expo III,* Cell Block Theatre, Darlinghurst. *Cool, Calm and Kolektiv,* inaugural show, Kelly Street Kolektiv, Ultimo.

Ellen Jose

Born Cairns, North Queensland, 1951

Exhibitions
1989 *New Acquisitions* ANG, Canberra. *100 x 100 Folio exhibition* now touring Australia, Print Council of Australia. 1988 *Inside Black Australia,* group photographic show now touring England and Australia. 1987 *Aboriginal Australian Views in Print and Poster,* group show on a 2 year tour of Australia and England. 1986 *Aboriginal Artists Gallery,* Melbourne, group painting exhibition.

Narelle Jubelin

Born Sydney, Australia, 1960
Lives in Sydney

Individual Exhibitions
1989 *Second Glance (at the "Coming Man")* – Fine Art Gallery, University of Tasmania and George Paton Gallery, Melbourne. 1988 *Second Glance (at the "Coming Man")* – The College Gallery Adelaide and Mori Gallery, Sydney. 1987 *Re-presenting His story* – Institute of Technology Architecture Faculty Gallery, Sydney. 1986 *His story* – Mori Gallery, Sydney. *Rememberance of things past lays bare the plans for destiny* – Avago Installation (Paddington), Sydney.

Collaborative Exhibitions
1987 *The Crossing* – Collaboration with Adrienne Gaha – First Draft, Sydney and Canberra Contemporary Art Space, Canberra. 1985 *Narelle Jubelin/Paul Saint* – Plan: Z Gallery, Sydney.

Selected Group Exhibitions
1988 *A New Generation 1983-1988, The Phillip Morris Arts Grant Purchases* – Australian National Gallery, Canberra. *Towers of Torture* – Tin Sheds Gallery, Sydney. 1987 *Selected Affinities* – Jam Factory, Adelaide. *Now falls the Shadow (of the Bicentennial)* – Mori Gallery. 1986 *Young Contemporaries* – A.C.C.A., Melbourne.

Bibliography
1989 Fay Brauer, Review Paper – *Eyeline* March. 1988 Elizabeth Gertsakis – *Second Glance ("at the coming man"),* catalogue essay. John McDonald, "Story of Lost Opportunities" – *Sydney Morning Herald,* Sat. December 17. Anne Loxley, "History through the artist's eye", *The Sun Herald* December 4. Pamela Zeplin and Timothy Morrell, "Language, not just pictures . . .", *Broadsheet,* published by the Contemporary Art Centre of South Australia Vol. 17 No. 4 November. Joan Kerr, *Artlink* Volume 8 No. 3. 1987-1988 Andrew McNamara, "The Crossing", *Photofile* Summer.

Mark Kimber

Born Adelaide, South Australia 1953
Lives in Adelaide

Selected Group Exhibitions
1989 *The Inventory of Memory* Christine Abrahams Gallery, Melbourne. 1988 *Rolling Towards Bethlehem* E.A.F. Adelaide. *Shades of Light, Australian Photography,* National Gallery, Canberra ACT. *SA Rephotographed,* Adelaide, Old Parliament House. 1987 *It's Only a Paper Moon,* Jam Factory, Adelaide. *Where the Dark Eye Glances* Artists Space, Melbourne. *Where the Dark Eye Glances,* E.A.F. Adelaide. 1986 *Travelling Light,* Arts Council of SA travelling show. *Colour,* Australian Centre for Photography, Paddington, Sydney. *East-End Market,* Group Show, The Constitutional Museum, Adelaide. *Under the Sun,* Colour Portraits, The Developed Image, Adelaide.

Selected Bibliography
1987 *Photofile* – Spring. 1986 *Photofile* – Spring. 1985 *Common Ground, Personal I,* Catalogue.

Robert Kinder

Born Brisbane 1949
Lives in Brisbane and Sydney

Selected Individual Exhibitions
1988 *Dilemma & Desire,* Chameleon Contemporary Artspace, Hobart. *Recent Works (II),* Milburn and Arte, Brisbane. *Recent Works (I),* Milburn and Arte, Sydney. 1987 *Double Monologue (II),* Milburn and Arte, Sydney. 1987 *Double Monologue (I),* Michael Milburn Galleries, Brisbane.

Selected Group Exhibitions
1988 *Small Works '88,* Milburn and Arte, Brisbane. *A.C.A.F.1,* Royal Melbourne Building, Melbourne. 1987 *The Age of Collage,* Holdsworth Galleries, Sydney. *THAT Second Birthday, THAT Art Space,* Brisbane. 1985 *THAT Exhibition,* Gladstone Regional Art Gallery, Gladstone.

Selected Bibliography
1988 Jane Magon: "Recent Works of Robert Kinder", *Eyeline* Issue 7, December. Christopher Allen: "Splintered Canvases", *Sydney Morning Herald,* June 3. 1987 John Macdonald: "The Age of Collage", *Sydney Morning Herald,* October 24. Martyn Sommer: "Double Monologue", *Eyeline,* Issue 2, August. 1985 Joe Airo-Farulla: "Recent Works: Closures", *Art Network,* Summer.

Shaun Kirby

Born Croydon, England 1958
Lives in Adelaide

Selected Group Exhibitions
1988 *Rolling towards Bethlehem* – Experimental Art Foundation, Adelaide. *Australian Art Post 1960* – Deutsche Gertrude Street, Melbourne. *The New Generation (1983-88),* Bicentennial Exhibition, Australian National Gallery, Canberra. *The Image in Question,* Adelaide Festival Exhibition, Experimental Art Foundation, Adelaide and touring Melbourne, Sydney, Perth and Canberra. 1987 *The First Show,* D.C.Art, Sydney. *NewNew (2),* Loft Gallery, Living Arts Centre, Adelaide. 1986 *A First Look: Philip Morris Arts Grant Purchases '83-86* University Drill Hall Gallery, A.N.U. Canberra. *A Version/s; Picasso's Weeping Woman,* Experimental Art Foundation, Adelaide. *NewNew,* Tete Gallery, Living Arts Centre, Adelaide.

Selected Publications
1988 *The Image in Question* catalogue – Ken Bolton, March. 1986 Contemporary Art Centre *Broadsheet,* Vol. 15, No. 3, Dec. *Artlink,* Vol. 6, No. 5, Nov. 1985 *Artlink,* Vol. 5, No. 6, Dec. 85-Feb. 86 (Image Issue).

Chris Knowles

Film & Videotapes
1988 *Approximate Video* 14 minutes, VHS, Colour, Stereo Hi Fi Sound. 1987 *Auto-Voyeur* 12 minutes, 35 mm Colour, with Sound. Commissioned for the "Automania at the Drive-In" Event held at the Coburg Drive-In, on Sunday, 3rd May, 1986 *Welcome* 13 minutes, Super 8 mm Colour, with Sound. 1985 *One View* 13 minutes, 16 mm Colour, with Sound. Co-produced with Maggie Fooke. Funded by the Victorian Ministry for the Arts. 1984 *Doctor Dark* 40 minutes, Super 8 mm Colour, Stereo Sound. Funded by the Creative Development Branch of the Australian Film Commission. *Excerpt* 8 minutes, Super 8 mm Colour, with Sound. 1983 *The Pianist* 39 minutes, Umatic Video, Colour, with Sound. *With/Out Movement* 12 minutes, Super 8 mm Colour, with Sound. 1982 *In The Dark* 30 minutes, Super 8 mm

Colour, with Sound. 1979 *Cine Melodie* 25 minutes, Standard 8 mm Colour, with Sound. *Work In Progress* 30 minutes, Standard 8 mm Colour, with Sound.

Sonia Leber

Born Melbourne, 1959
Lives in Melbourne

Selected Bibliography

Ralph Traviato: "History Takes Place", *Filmviews,* Spring '87, No. 133. Cantrills *Filmnotes,* No's 53, 54.

Filmography

History takes place – 16 mm, Colour, 25 mins, 1987 (optical sound).

Michele Luke

Born Adelaide, South Australia 1957
Lives in Adelaide

Selected Exhibitions

1989 *Cat's Paw Exhibition,* Festival Centre, Adelaide, installation. 1988 *Rolling Towards Bethlehem,* Experimental Art Foundation, Adelaide, performance. *Adelaide Festival: Artists Week,* Adelaide, performance, collaboration with Richard Grayson. 1987 *Australia and Regions Artist Exchange, (A.R.X. '87),* Fremantle and Perth, WA, Artist's Talk, sculpture installation and performances, one performed in collaboration with Richard Grayson. 1985 *Australian Perspecta '85,* Art Gallery of N.S.W., Performance Space, Redfern, sculpture installation and performances, one in collaboration with Pamela Harris. 1985 *Anzart/Auckland '85,* Auckland, New Zealand, Artist's Talk, sculpture installation and performances (assisted by the SA Arts Council).

Selected Bibliography

1988 *Artlink,* Vol. 7 No. 4, Dec. '87/Feb. *Artlink,* Vol. 8 No. 2, June/Aug. 1986 *Art Network,* Winter/Spring. 1985 *The Australian,* Nov. 2/3rd. *Australian Perspecta* cat.

Jennifer McCamley and Janet Burchill

Born Jennifer McCamley Brisbane 1957
Janet Burchill Melbourne 1955
Both currently residing in Sydney

Selected Collaborative Exhibitions and Collaborative Works

1989 *Colour Blind,* Group Exhibition, Mori Gallery, Sydney. 1988 Installation Cité Internationale des Arts, Paris.
1986 *Temptation to Exist,* Australian Centre for Photography, Sydney. 1985 *Static - Design for Interiors,* one day exhibition for Various Artists Ltd, Sydney. *Design for Living,* Group Exhibition, Artspace, Sydney. *Sensorium,* Union Street Gallery, Sydney.

Fiona Macdonald

Born Melbourne 1955
Lives in Melbourne

Selected Individual Exhibitions

1988 *Honni soit qui mal y pense* 200 Gertrude Street, Melbourne. Australian Centre for Photography, Sydney. Institute of Modern Art, Brisbane. 1985 *Thank you Jesus,* George Paton Gallery, Melbourne.

Selected Group Exhibitions

1988 *Twelve Artists,* University Gallery, University of Melbourne. *Mirabilis,* George Paton Gallery, Melbourne. Chameleon, Contemporary Artspace, Hobart. 1987 *Survey of Contemporary Australian Photography,* Linden, Melbourne. 1986 *The Melbourne Stage,* Australian Centre for Photography, Sydney. 1985 *Four Melbourne Artists,* Institute of Modern Art, Brisbane.

Selected Bibliography

1988 Juliana Engberg – "Old Masters New Mistresses", *Agenda,* August 1988 Issue 2 Vol 1, pp 34-5. Martyn Jolly – "Photos expressed in commentary and text" (review) *Eastern Herald,* Sydney August 4. 1987 Juliana Engberg – *Mirabilis* (catalogue) George Paton Gallery. 1986 Mark Hinderaker – "The Melbourne Stage" *Photofile* Vol. 4, No. 2 pp 19-20. 1985 Denise Robinson – "4 Melbourne Artists" *I.M.A. Bulletin,* July.

Adam Mackie

Adam Mackie is currently at the University of Technology studying communications. In 1986 he became involved with the Sydney Super Eight Group. His main films include ART ON YOUR DOOR (1987), OUR CHOKE (1988), LEATHER'S CHANT, which was screened at the Sydney Super Eight Film Festival, 1988 and on Public TV in November 1988, and lastly THREE KEY LOCK (1989).

Tim Maguire

Born Chertsey, England 1958
Lived in Australia since 1959

Selected Individual Exhibitions

1989 Mori Gallery, Sydney. 1988 Flaxman Gallery, London. *The Nature of Things,* Mori Gallery, Sydney. Stadt Galerie, Esslingen am Nackar, West Germany. 1987 *Et In Arcadia Ego,* Phillip Dash Gallery, New York, NY, USA. 1986 *Terra Incognito,* Mori Gallery, Sydney. *Monuments and Mirages,* Greg Shephard Gallery, Providence RI, USA.

Selected Group Exhibition

1989 *Irony, Humour and Dissent,* Manly Art Gallery and touring. 1988 *Stories of Australian Art,* Commonwealth Institute, London. *The Phillip Morris Collection,* Australian National Gallery, Canberra. *Homage to the Square,* Flaxman Gallery, London. *Contemporary Prints,* Pommeroy/Purdy Gallery, London. *The Eighties: A New Generation,* Australian National Gallery, Canberra. 1987 *Backlash* - the Drawing Revival, National Gallery of Victoria, Melbourne. *12 One Day Shows,* First Draft, Sydney. *A New Romance,* Drill Hall, Australian National Gallery, Canberra. *Voyage of Discovery* – Contemporary Australian Art, Crescent Gallery, Dallas, Texas, USA. *Big Drawings,* Canberra Contemporary Art Space. *Young Australians* – the Budget Collection, National Gallery of Victoria. 1986 *New Image - Abstraction,* Phillip Dash Gallery, New York, NY, USA. *Sydney Biennale - Symbolism and Landscape,* Ivan Dougherty Gallery, Sydney.

Selected Bibliography

1988 Larry Berryman, *Arts Review,* 8 April. Sarah Kent, *Time Out,* 6 April. 1987 Vivian Raynor, *New York Times,* 5 June. John McDonald, *Sydney Morning Herald,* August. 1986 Bruce Adams, *Sydney Morning Herald,* 2 August. Terence Maloon, *Sydney Morning Herald,* 20 June.

Fernanda Martins

Born Sydney, 1955

Selected Exhibitions

1988 *De Factos Apartheid,* Performance Space; Boomalli Aboriginal Artists Co-operative, Sydney. 1987 *Boomalli Au Go Go* exhibition, Boomalli Aboriginal Artists Co-operative Gallery, Sydney. 1986 *Exiles Or Expatriates,* group exhibition, Adelaide Festival Theatre. 1985 *Graphics and Illustration for The Meeting Tree,* Tranby College. 1984 Group exhibition, Art Unit, Sydney. 1982 *From The Bottom To The Top,* group exhibition at Art Unit, Sydney. *Photography At Art Unit,* group exhibition at Art Unit, Sydney.

Raymond Arone Meeks

Exhibitions

1989 *Building Bridges* exhibition, Bondi Pavilion. 1988 *De Facto Apartheid,* Performance Space, Sydney. *ANCAAA and Boomalli* exhibition, Chippendale. 1987 *Aboriginal Australian Views in Print and Poster* touring exhibition. *Art and Aboriginality,* Portsmouth, England. *Boomalli Au Go go* exhibition, Chippendale. 1986 *Urban Koories* exhibition, Willoughby. 1984 *Koori Art '84* exhibition.

Brad Miller

1988 *Sirens,* First Draft, Sydney. *Super 8 & Video 8 Fest* Art Space. *88 On the Water,* Pier 2 & 3 Walsh Bay. 1987 *An Evening of Luggage,* The Gunnery. *On The Air,* 2-MBS FM. *VideoDome,* The Gunnery. *Scratch,* 2-SER FM.

Sally Morgan

Individual Exhibitions

1989 Birukmarri Gallery, Fremantle, February Festival of Perth, (paintings and prints)

Selected Group Exhibitions

1988 *Aboriginal Printmakers* Tynte Gallery, Adelaide, SA. 1987 *Art and Aboriginality* Aspex Gallery, Portsmouth, England, May-June 1987. *Aboriginal Australian views in posters and prints* Print Council of Australia, Melbourne, Vic, and touring 1987. Blaxland Gallery, NSW, *Paintings by Aboriginal artists,* March 1987.

Selected Bibliography

1988 *Bicentennial Printmakers Exhibition and Catalogue* Australian National Gallery and national tour (prints) *Aboriginal Printmakers,* Addendum Gallery, Fremantle, WA. *Right Here, Right Now,* Adelaide SA, (prints) "Talents Born of Black Suffering", Trea Wiltshire *The West Australian,* February 18, 1988. "Sally Finds her Place", Janine Cohen, *The West Australian Colour Magazine,* October 1-7, 1988. "An interview with Sally Morgan", Mary Wright *Autobiography: the writer's story,* Fremantle Arts Centre Press, October, 1988. 1987 "A fundamental question of identity", Mary Wright *Fremantle Arts Review,* July 1987.

Robert Nery

Born Philippines, 1955
Lives in Sydney

Filmography

1988 Writer and Director, *One Time.* 1987 Co-director and co-writer of *A Gastronomic Tour* with Gabrielle Finnane, Super 8, 22 mins, produced with the assistance of the No Frills Fund of the Australian Film Commission. 1983 Translator and consultant, *Celso and Cora: A Manila Story,* directed by Gary Kildea, a documentary feature film.

Trevor Nickolls

Born 1949

Selected Individual Exhibitions

1988 *Mini MOCKA,* Museum of Contemporary Art, Brisbane. 1987 Holdsworth Contemporary, Sydney. Solander Gallery, Canberra. 1986 Holdsworth Contemporary, Sydney. 1984 Piaf Gallery, Melbourne. 1982 The Museum and Art Galleries of the Northern Territory, Darwin.

Selected Group Exhibitions

1988 *Introduction to Aboriginal Art,* Moree Plains Gallery, NSW. *Recent Aboriginal Painting,* The Art Gallery of South Australia. *Australian Art, Post 1960,* Deutscher, Gertrude Street, Melbourne. *The New Generation, 1983-1988,* The Phillip Morris Arts Grant Purchases, Australian National Gallery, Canberra. 1987 *Art and Aboriginality,* Aspects Gallery, Portsmouth, England.

Films

1987 *Dream Time/Machine Time,* 50 min film produced by Don Featherston for ABC. Broadcast in Australia and England.

Ken Orchard

Born Keith, SA 1959
Lives in Sydney

Selected Individual Exhibitions

1989 *Woodblock Prints,* the Works Gallery, City Art Institute, Sydney. 1988 *network: the prison of vision,* Contemporary Art Centre of South Australia, Adelaide. *network: the prison of vision,* Australian Centre for Contemporary Art, Melbourne. 1987 *Woodblock Prints,* Central Theatres Gallery, Griffith University, Brisbane.

Selected Group Exhibitions
1989 *Relief Print Exhibitions,* Stuart Gerstman Galleries, Melbourne. 1988 *10th Bradford Print Biennale,* Bradford Museum and Galleries, Bradford, England. *Recent South Australian Art: new acquisitions,* Art Gallery of South Australia. *8th Biennale Exhibition,* MPAC Print Acquisitive, Mornington, Victoria. *The Cocktail Party,* Roslyn Oxley 9 Gallery, Sydney. 1987 *The Ark,* ARX 87, Distance project, Perth. Group Exhibition, Gallery 52, Perth. *network,* Two Person Exhibition, Artspace, Sydney.

Selected Bibliography
1988 *Imprint,* a journal about printmaking in Australia, June. *10th Bradford Print Biennale,* catalogue, Bradford, England. *Artlink,* March-May. 1987 *network: the prison of vision,* catalogue, Artspace, Sydney. *Artlink,* Dec. '86-Feb. '87.

Lin Onus

Born Melbourne, 1948
commenced painting 1974

Selected Individual Exhibitions
1988 Gallery Gabrielle Pizzi, Melbourne. 1986 Koori Kollij, Melbourne.

Selected Group Exhibitions
1988 *The Museums and Art Galleries Award* – Best painting in introduced Media, National Aboriginal Art Award, Darwin. *Urban Aboriginal Art* – a selective view, Contemporary Art Centre of South Australia. *Bulawirri/Bugaja* National Gallery of Victoria. *Koori Art* Doncaster Gallery (in conjunction with Victorian Aboriginal Culture Heritage Trust). S.H. Ervin Gallery, Sydney. 1987 *Art and Aboriginality* Portsmouth U.K. *Dalkuna mnunaway nhe rom,* Seven Maori Artists – Seven Aboriginal Artists, Foreign Exchange, Melbourne.

Bronwyn Platten

Born Adelaide, 1959
Lives in Adelaide

Individual Exhibitions
1989 Contemporary Art Centre of South Australia.

Selected Group Exhibitions
1988 *The Image in Question,* Experimental Art Foundation, Adelaide. *Recent South Australian Art: new acquisitions,* The Art Gallery of South Australia, Adelaide. *Through The Looking Glass,* Artspace, The Festival Centre, Adelaide. 1987 *New New,* The Living Arts Centre, Adelaide. 1986 *A Version/s, Picasso's Weeping Woman,* Experimental Art Foundation, Adelaide.

Selected Bibliography
1988 Lynn Collins, "Precious Moments" Contemporary Art Centre *Broadsheet.* Vol. 17 No. 4 Nov. Ken Bolton, *The Image in Question* (catalogue), March. 1986 Ken Bolton, "The Academy of the Future", *Artlink,* Vol. 6 No. 5, Nov. Pamela Zeplin, "Dreams of Youth", *Art Network,* Summer-Autumn. 1985 Neville Weston, "Fittings and Fixtures", *Art Network,* Autumn.

Michael Riley

Exhibitions
1988 *ANCAAA and Boomalli,* Boomalli Aboriginal Artists Gallery, Sydney. Attended exhibition of Aboriginal Art at Asia Society, New York when film *The Art Of Aboriginal Australia* was shown. *Art And Aboriginality,* Sydney Opera House, Exhibition Hall. 1987 Boomalli Exhibition. 1986 Group exhibition, Aboriginal Art Gallery, McArthur CAE. 1984 *Koori Art 84,* Artspace, Sydney. 1983 *Contemporary Aboriginal Art,* Bondi Pavilion.

Films Directed
1988 *Dreamings: The Art Of Aboriginal Australia.* 1987-88 Worked as trainee on *Nice Coloured Girls, Boomalli: 5 Koori Artists.*

Mark Rogers

Lives in Melbourne

1988 *Soy actor y quiero trabaja de modelo,* Artists Week, Adelaide Festival of Arts. 1987 *The Projectionist 1,* Performance with Louise Smith, Australian Centre for Contemporary Art, Melbourne. *The Projectionist 2,* Anthill Theatre, Melbourne. *Dealing with Drought,* Mission Arts Centre, Melbourne. *All That is Solid:,* A film/performance collaboration with John Hughes. 1986 *Ulrike Meinhof Sings,* G.M.C. (Ulrike Meinhof Project), Reconnaissance Gallery, Melbourne; The Performance Space, Sydney; Adelaide Festival of Arts. 1985 = +, G.M.C., Art Gallery of New South Wales, Sydney. 1984 *Ice Carving in Mexico,* G.M.C., Art Unit, Sydney. *Pieces of Resistance,* G.M.C., The Performance Space, Sydney, (Sydney Biennale); Adelaide Festival of Arts; Future Fall Conference, Sydney.

Selected Bibliography
1987 *Art Monthly,* November. *Artlink,* December '87/February '88, Vol. 7, No. 6. *Praxis M.* Invisible Cities Edition. 1986 *Performance Magazine* No. 42. *Artlink,* December '86/February '87, Vol. 6, No. 6.

Bernhard Sachs

Born Naracoorte, South Australia, 1954
Lives in Melbourne

Selected Exhibitions
1988 *Bernhard Sachs: (Photography)/During Philosophy,* Gallery One, Paddington, Sydney. 1987 *Golden Shibboleth,* group exhibition curated by Robert Lindsay, 200 Gertrude Street Gallery, Melbourne, Victoria. *During Philosophy,* Reconnaissance Gallery, Melbourne, Victoria. *Works on Paper,* 200 Gertrude Street Gallery, Melbourne, Victoria, (with Richard Ward, Dianne Mantzaris). *Two Years: An Overview,* group exhibition, Reconnaissance Gallery, Melbourne, Victoria. 1986 Reconnaissance Gallery, Melbourne, Victoria (with Timothy Burns and John Smithies). *Drawings,* group exhibition curated by Norbert Loeffle, 70 Arden Street Gallery, Melbourne, Victoria. Blake Prize, group exhibition, Blaxland Gallery, Sydney, New South Wales. Invitational Print Exhibition, group exhibition, Reconnaissance Gallery, Melbourne, Victoria.

Selected Bibliography
1988 Linda Hicks-Williams, Catalogue Essay, *1000 Mile Stare,* Exhibition, Australian Centre of Contemporary Art. Charles Green, Catalogue Essay, *Republic Night/Nervous Interiors/(During Philosophy),* Exhibition, Reconnaissance Gallery, Melbourne. 1987 Robert Lindsay, Catalogue Essay, *Golden Shibboleth* Exhibition, 200 Gertrude Street. 1986 Gary Catalano, "Exhibition Proves a Pleasure", *The Age,* October 1.

Jeffrey Samuels

Born Bourke, N.S.W. 1956

Selected Exhibitions
Two Person Shows
1980-81 Cultural Centre, Sydney. 1979-81 Munich, Germany. 1979-80 Frankfurt, Germany.

Group Shows
1989 Jeffrey Samuels – Selections '76-'89, Boomalli Aboriginal Artists Co-operative, Sydney. 1988 *ANCAAA and Boomalli,* Boomalli Aboriginal Artists Co-operative, Sydney. *Eurobla,* The Tin Sheds Gallery, Sydney. *Defacto Apartheid,* The Performance Space, Sydney. 1987-88 *Aboriginal Australian Views in Print and Poster* for the Print Council of Australia, curated by Jeffrey Samuels and Chris Watson. 1987 *Boomalli Au Go Go,* Boomalli Aboriginal Artists Co-operative, Sydney. 1985 *National Aboriginal Week,* NSW Art Gallery, Sydney. 1984 *Koori Art '84,* Artspace, Sydney. 1983-84 *National Aboriginal Week,* Australian Museum, Sydney. Randwick Art Exhibition, Sydney. *The Blake Prize for Religious Art,* Commonwealth Bank, Sydney.

John Smithies

Born Hobart, Tasmania 1954
Lives in Melbourne

Individual Exhibitions
1988 *Instructing The Dead,* Reconnaissance Gallery, Melbourne.

Selected Group Exhibitions
1987 *Bright Abyss,* Paton and Ewing Gallery, Melbourne University, Melbourne. 1986 Exhibition with Tim Burns, Bernhard Sachs, Reconnaissance Gallery, Melbourne. 1983 *Fringe Network,* Orr Street, Melbourne. 1982 *Austellung Reissverschluss,* Karlsruhe Kunstverein, West Germany. Performance, *Japanischer Weg,* Staatliche Akademie der Bildenden Kunst, Karlsruhe, West Germany. *Fringe Network,* Hardware Lane, Melbourne.

Tin Sheds

The University of Sydney Art Workshop aka Tin Sheds has been a feature of the Sydney art world since the late 1960s when it was established from art classes conducted within the Faculty of Architecture under the direction of Lloyd Rees. As the fabulous '60s proceeded to their cataclysmic climax, staff and students in Architecture and Fine Arts, and artists squatted in what were recently abandoned CSIRO laboratories

Lloyd Rees had been conducting classes in one of the Sheds, when a group including Donald Brook, Marr Grounds and Noel Saunders moved into the remaining buildings on the site and turned them into an Art Workshop in the full flush of '60s idealism. Some of the movements that found a home there were the Post Object movement; Womens Art Movement and Political Postering, most famously associated with the Earth Works Poster Collective. These movements were not hermetic or unrelated, they overlap, some artists contributed to most phases of their development at the Sheds.

Tim Burns, Mike Parr, Noel Sheridan and Imants Tillers are names associated with the Post Object movement at the Sheds. While Joan Grounds, Marie McMahon, Jan Mackay and Julie Ewington amongst others are associated with the Womens Art Movement: Colin Little, Michael Callahan, Chips Mackinolty, Ray Young, Jan Mackay, Marie McMahon and Toni Robertson are associated with the Earth Works Poster Collective.

While these movements might constitute an art history of the Sheds, there was a constant volume of people from the University and wider community utilizing the facilities, made available by the artists living and/or working there, espousing and practising art that entailed the maintenance of the Sheds as open workshops.

In the context of those times, people associated with the Sheds gave their all to its establishment and survival. Burt Flugelman, moved his own tools and equipment into the Sheds as did others, maintaining open access to space and equipment. This principle was followed by others involved with the Sheds.

Thus over the years working parties of artists and students cleared away rubble from demolished houses in the vicinity of the Art Workshop and the accumulated detritus of 20 years of CSIRO occupation of the site, built kilns and the rest of the art facilities.

From their inception in the spirit of alternative social forms and art practices committed to experimentation, and avoiding the commercial and curatorial mechanisms of the art industry, art practice at the Sheds necessarily stressed self-reliance and social sensibility. The corollary was a strong emphasis on community art and political activity for which the Sheds became synonomous. For many years the initial

community art classes were held at the Sheds.

While the art movements associated with the Sheds flourished, the Sheds always had a teaching function with hundreds of students, sometimes in excess of 500 students per semester. Thus there has always been a structure in the Sheds that tied it to the University. Initially, Burt Flugelman was retained as a tutor, as was Lloyd Rees, who by most accounts was the first person to teach in the physical complex known as the Sheds. The University reluctantly acknowledged what was being achieved. Guy Warren until 1976, then Joan Grounds from 1976 until 1980, were retained as Directors. Peter Kennedy followed Joan Grounds, until mid 1985, the present Director Martin Munz arrived in December 1985. On two occasions Marr Grounds was Acting Director in 1976 and 1985.

Initially artists teaching classes at the Sheds did so in a variety of guises, some teaching gratis in exchange for studio space, others apparently teaching out of enthusiasm and principle; but over the years staff of the Art Workshop have struggled to gain adequate conditions of employment. Now the artists teaching at the Sheds are retained on appropriate pay scales.

Mark Titmarsh

Born Ingham, Australia 1955
Lives in Sydney

Individual Exhibitions

1989 *Fresh,* Roslyn Oxley 9, Sydney. *Genealogy of Transparencies,* Bellas Gallery, Brisbane. 1988 *Hour of the Hammer,* Bellas Gallery, Brisbane. *Possessing Character,* First Draft Gallery, Sydney. 1987 *Empire of the Hammer,* First Draft Gallery, Sydney. *Under the Hammer,* Artspace, Sydney. *Blue on Red,* Globe International, Sydney.

Group Exhibitions

1988 *Maiden Voyage,* First Draft Gallery, Sydney. *Reanimator,* Artspace, Sydney. *The Cocktail Party,* Roslyn Oxley 9 Gallery, Sydney. 1987 *Self Portrait Show,* COG, Sydney. *Multiple Fracture,* 338 Gallery, Sydney.

Selected Bibliography

1989 Michael Hutak, "Review of *"Reanimator", Eyeline,* No. 7, January. 1988 Michelle Helmrich, "Review of *Hour of the Hammer", Eyeline,* No. 5. Phyllis Woolcock, "Hammering out a Show", *Courier mail,* Brisbane, Monday, 8 February. Catherine Raphaely, "Bright Sparks", *ID Magazine,* February, London. 1987 Bronwyn Watson, "Celtic Spirits", *Sydney Morning Herald,* Friday, 28 August. Catriona Moore, "Close Encounters of a Cultural Kind", *Sydney Morning Herald,* Friday, 22 May.

Judy Watson

Born Mundubbera, 1959

Individual Exhibitions

1988 *Bloodlines,* Aboriginal Artists Gallery, Sydney. 1986 *Bath Icons,* Switchboard Gallery, Gippsland Institute of Advanced Education, Churchill.

Selected Group Exhibitions

1989 *Indian Print Triennial.* 1988 *Members' Exhibition,* Perc Tucker Regional Gallery. *Urban Aboriginal Art,* Contemporary Art Space, Adelaide. *A Complementary Caste: A Homage to Women Artists in QLD,* Centre Gallery, Surfers Paradise. *The 1988 National Women's Art award,* Centre Gallery, Surfers Paradise. 1987 *Working on Paper,* Perc Tucker Regional Gallery, Townsville. 1985 SGIO Art Award, Brisbane. *Women at Work,* Perc Tucker Regional Gallery, Townsville. 1983 *Women at Work,* Perc Tucker Regional Gallery.

David Watt

Born Paisley, Scotland, May 1952
Lives in Perth

Selected Exhibitions

1987 *Among the Souvenirs,* Art Gallery of Western Australia, drawings. *Invisible Cities,* Praxis Gallery. 1986 Praxis Gallery, Perth, Installation. 1985 Artspace Festival Centre *Expatriates or Exiles.* Drawings.

Selected Performances

1988 Artist's Week, Adelaide Festival. 1987 Experimental Art Foundation. 1986 Praxis Gallery, Perth. 1985 Perspecta, Sydney. Anzart, Auckland. 1984 Salamanca Festival, Hobart.

Selected Bibliography

1987 *Art Monthly,* November. *Artlink,* December '87/February '88, Vol. 7, No. 6. *Praxis M.* Invisible Cities Edition. 1986 *Performance Magazine* No. 42, *Artlink,* December '86/February '87, Vol. 6, No. 6.

Geoff Weary

Born 1952
Lives in Sydney

Individual Exhibitions

1988 *Roman Portraits, Nostalgia for the Front,* Roslyn Oxley 9 Gallery, Sydney. 1986 *The West/Im Western,* Artspace. *Complexity and Contradiction at the Sushi Bar,* Union Street Gallery, Sydney.

Selected Group Exhibitions

1988 *Propositions* Artspace, Curator Gary Sangster. *The 3rd Australian Video Festival,* Chauvel Cinema, Sydney. *Art From Another Space,* Artspace, Curator Sally Caucaud. *Australian Independent Cinema,* Institute of Contemporary Art, London, Curator Kate Leyes. 1987 *The I.D. Show,* University of Tasmania Art Gallery, Hobart, Curator Geoff Parr. *Fortune,* George Paton Gallery, Melbourne. 1986 *Kino Kapers,* Australian National Gallery, Curator Michael Desmond. *Follow The Sun,* U.C.L.A. Film Archive, Los Angeles; Film Arts Foundation, San Francisco; Cambridge Multicultural Arts Centre, Boston; 7th Montreal International Super 8 Film Festival, Curator Mark Titmarsh. 1985 *Anzart,* New Zealand.

Selected Bibliography

1988 Mark Jackson, 'Glace' *Eyeline* No. 7. Peter Hutchings, 'Shredded Shrouds' *Art and Text* 31. 1987 Ross Gibson, *The I.D. Show* (catalogue entry on the artist). 1986 Toni Ross and Janice Zwiersynski, *Photofile,* Summer. Adrian Martin, *Filmnews* October.

Stephen Wigg

Born 1954
Lives in Adelaide

Selected Exhibitions

1986 Blaffer Gallery, Houston, Texas. 1985 Anzart in Auckland, NZ. 1984 Adelaide Festival. 1983 Darwin Museum; Anzart in Hobart; Metro Film Festival, Sydney.

Selected Performances

1988 Adelaide Festival, Artists Week. 1987 E.A.F. Adelaide, Adelaide Festival Centre. 1985 Praxis, Perth; Anzart in Auckland; Perspecta, Sydney. 1984 Adelaide Festival, E.A.F. Adelaide. 1983 Anzart in Hobart.

Judith Wright

Born Brisbane 1945
Lives in Brisbane

Selected Individual Exhibitions

1989 Milburn and Arte, Brisbane. 1989 Milburn and Arte, Sydney. 1987 Michael Milburn Galleries, Brisbane.

Selected Group Exhibitions

1988 *Abstraction by Degrees,* Milburn and Arte, Brisbane. *First Australian Contemporary Art Fair,* Melbourne. *A Complementary Caste: A Homage to Women Artists in Queensland, Past and Present,* The Centre Gallery, Surfers Paradise. *The Blake Prize for Religious Art,* Blaxland Gallery, Sydney. 1984 *Painters and Sculptors Exhibition,* Painters Gallery, Sydney. 1983 *No Names,* Institute of Modern Art, Brisbane.

Selected Bibliography

1988 *A Complementary Caste: A Homage to Women Artists in Queensland, Past and Present,* The Centre Gallery, Surfers Paradise, (exhibition catalogue). 1987 Elwyn Lynn, "Giving bliss a miss", *The Weekend Australian* Sydney, 19-20/12/87. Woolcock, Phyllis "Not only the Manton: Ann Thomson, Judith Wright at Michael Milburn", *Courier Mail,* 25/2/87.

Jay Younger

Born Mullaburra, Queensland, 1960
Lives in Brisbane

Selected Individual Exhibitions

1989 *Between Delusions,* photographic installation, Institute of Modern, Brisbane. 1988 *Kinesis Between Stasis II, Denarrative Public Triptych,* a rear projected triptych super 8/sound installation, ANZ Bank (cnr Creek & Queen Streets, Brisbane, (InterFace). *Kinesis Between Stasis I, Denarrative Public Triptych,* a rear projected triptych slide/sound installation, front display window, Cherry Lane, Queen Street Mall, Brisbane, (InterFace). 1987 *The Blue Kingdom,* The Australian Centre for Photography, Sydney.

Selected Group Exhibitions

1988-89 *Contemporary Australian Art to China,* Beijing; Wuhan; Shanghai; Ghangzhou, China. *Site of Execution,* The Australian Centre for Contemporary Art, Melbourne. *Axis-File,* Guggenheim (exterior), New York City, New York, USA. *Australian Photography: The 80s,* The Australian National Gallery, Canberra; National Gallery of Victoria, Melbourne. 1987 *Lines of Force,* Gertrude Street, Melbourne; *Lines of Force,* Institute of Modern Art, Brisbane. 1988 *Stealing Blind,* Artspace, Sydney.

Selected Bibliography

1987-88 Shields, M., "The Blue Kingdom", *Photofile,* Summer. 1988 Helmrich, M., "Interface", *Art and Text* 29. Gibson, R., *Amnesty International Calendar* Amnesty International, (Image October). Ennis, H., *Australian Photography: The 80s,* (catalogue), Australian National Gallery, Melbourne Oxford University Press. 1987 Engberg, J., "Tyndall, Davilla, 'Lines of Force'", *The Australian and International Art Monthly,* October. 1986 Dupain, M., "Realism Shut Out of Queensland Scenes", *The Sydney Morning Herald,* October 14.